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Puccini Pros and Cons . . . .

One who has studied the Government's proposal to grant rights of Puccini operas to a Broadway producer writes as follows:

It seems to us that the issues in the recent furore concerning the action of the State Department in releasing Puccini scores to the Shuberts have not been thoroughly examined. To summarize developments at the time of writing, the Office of Alien Property, in the U. S. Department of Justice, has signed a contract giving Milton Shubert, nephew of Lee and J. J. Shubert, Broadway producers, the rights to use material from the operas of Puccini.

The Shuberts apparently plan to use the music in a production based on the composer's life. Since this country still, legally, is at war with Italy, copyright restrictions are not in force. Thus G. Ricordi and Company, which before the war was the sole copyright agent, has its hands tied.

Knowing what Broadway can do to mutilate and misrepresent a composer's life and music, it took little time for protests to start reaching the White House. Toscanini objected; so did many other eminent musicians and critics. Whereupon Attorney General Tom Clerk issued a press statement. The music would not be despoiled, he said; should the officials of Ricordi believe that the treatment is not up to artistic standards, the projected score is to be submitted to a "recognized musical authority," who will have the final say.

• • •

That, briefly, is the situation. It is nothing new; one merely has to think of Carmen Jones, The Hot Mikado, The Song of Norway, and other examples of the Broadway once-over. In those cases little in the way of protest could be made, since the music was in the public domain. In this case, however, it was assumed that Puccini's music was fully protected, and the action of the State Department releasing the rights, very quietly, is at least somewhat surprising.

Naturally the moral values bother some people, whether the government has the right to take such steps, especially since a peace treaty with Italy is on the immediate agenda? The esthetic values bother most musicians. More than most composers, Puccini's music and libretto are indivisible. Any tampering with them will result in distortion, not to mention outright vulgarity. Imagine Madame Butterfly with a happy ending, or La Boheme transposed to a different locale; or the Puccini orchestration embellished with saxophones; or the operas carved up to fit specific situations in a newly devised biographical libretto.

All of which is worth fighting to prevent. But what about still another concept? By utilizing Puccini music in still another Broadway musical, the Shuberts are in effect saying: "Why waste money commissioning an American composer to write a score for us when we can get it for nothing?" Or, worse yet, "There is no American composer who can write a score for us."

Despite several excellent new musicals heard this season, "revamping" still flourishes. Instead of fresh, original ideas, we are offered rehashes; instead of original music, we are being given adaptations. Carmen Jones, A Song of Norway, Polonaise—all were indications of what the projected Puccini opus is the climax.

• • •

And that is what bothers us more than anything else. Not only the vulgarity and distortion, to which many Broadway observers are beginning to immunize themselves, but the fact that the vulgarity and distortion show no signs of receding; the fact that producers with originality are at a minimum; the fact that great music can be used as an agent to line the pockets of a few people without regard to questions of good taste. The producers, of course, may claim that the public will attend. That is no answer; people will attend any form of public execution. The question at issue is not whether they will attend but the artistic worth of the spectacle itself.

There are many composers who have demonstrated their facility for dramatic composition. There is an even greater number of playwrights who can turn out modern, clever, witty works for the stage. It is to these the Shuberts should have turned, not to the music and life of one who is part of the historical legacy of good music.

The final disposition of the matter will be awaited with interest. The Council of the Dramatists' Guild of the Authors League of America, Inc., sent a wire of protest to President Truman and forwarded copies of the telegram to Attorney General Tom C. Clark and Assistant Secretary of State William S. Benton. The Council stated that "such a precedent can cause grave damage to hundreds of masterpieces of European authors and composers who themselves have been valiant defenders of democratic principles but whose works are in the hands of the Alien Property Custodian."

SIR ARNOLD BAX TALKS IT OVER.
The noted British composer, at left, goes over the score of his Cello Concerto with Maurice Eisenberg, who recently played the work with the BBC Symphony Orchestra, under the baton of Sir Adrian Boult. (Photo by Trudi S. Kral.)

WALTER DAMROSCH AND BRIG. GEN. DAVID SARNOFF
at the NBC testimonial dinner to Dr. Damrosch held in the Waldorf-Astoria, March 31, on the latter's retirement as NBC Music Counsel. (NBC Photo.)

ON THE COVER

A choral group representative of those found in the collegiate chapters of Sigma Alpha Iota, National Music Fraternity, all over the country. Many similar chapter units and individuals will comprise the personnel of Sigma Alpha Iota's 1947 National Convention. The group pictured on the cover is from Drake University in Des Moines, Iowa. (Story on page 8.) (Photo, Feiler Studios.)

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April 15, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

LONDON IN THE SPRING!
Jess Walters, baritone, currently appearing with the Covent Garden Opera, takes a stroll on a rare sunny day in the English capital.

"Opera in the U. S." is apparently due to have a new chapter—or at least a footnote—as some ambitious plans are reported to be shaping up for 1947 and 1948. As everybody knows, the "Met" is to invade the West Coast in the Spring of 1948, but since a gentleman quite well known for his avocational activities in music is reliably rumored to have invested in some share of a rival major Western opera company, A Merry War—and not by Johann Strauss—is expected to be produced about then.

Moreover, the gossips with ears glued to the Manhattan macadam report this Maecenas has also leased a large theatre not far from Radio City and purposes to form his own opera company there. Still, one remembers that Hammerstein also at one time was rather active in the lyric drama field, and the "Met," after all these years, is doing business as usual. . . .

• • •

TONAL TATTLING.—What's this? The Metropolitan Singers of Boston have invited President Truman to accompany on the piano if his daughter Margaret, soprano, aids their charity program in the Hatch Shell on the Boston Esplanade, June 7, designed to benefit hospitals? . . . Zinka Milanov, soprano, wed to Maj. Gen. Ljubomir Ilitch at the Yugoslav Embassy in Washington, March 31, will return to her native country, where her husband holds rank of Minister Plenipotentiary in Belgrade. . . . Licia Albanese, "Met" lark, is temporarily cancelling her concerts and projected operatic trip to South America, while recuperating from an illness. . . . Another notable who has been out of concerts a short while is Maryla Jonas, pianist, who successfully underwent surgical treatment at Mt. Sinai Hospital. . . . Kindler, too, operated on for stomach ailment at Doctor's Hospital. . . .

Those commuting Menuhins—Yehudi and his sister Hephzibah—had no sooner made their return as a team in a special benefit concert at the "Met" than they were plane-bound for London, where on March 31 they opened a European tour with appearance at the Albert Hall before 4,000. . . . New opera by Virgil Thomson, to Gertrude Stein text, titled The Mother of Us All, due to have premiere at Columbia Univ. third modern music festival, May 7. Remembering Four Saints in Three Acts, one can expect some really piquant verbal and other features. . . .

• • •

Leonard Bernstein sailed April 9 to appear as guest conductor of Palestine Symphony, Vienna Philharmonic, Prague Festival, Paris Radio Orchestra, World Film Festival in Brussels, and at Scheveningen, Holland. . . . Georges Enesco received Grand Cross of the Order of Loyal Service from Mihal Rales, Rumanian Ambassador to U. S., on March 30 for "making the music and soul of Rumania universally known. . . ."

Arnold Schoenberg is receiving $1,000 Award of Merit for Distinguished Achievement from the National Institute of Arts and Letters, a distinction well merited. . . .

Grace Moore's will left most of her estate, valued at $500,000, to her husband, Valentin Parera, though her mother and other relatives received bequests, and Ward-Belmont College, Nashville, Tenn., where she studied as a girl, her scores, music books, letters and souvenirs. . . . Congratulations to Erich Leinsdorf, who becomes regular conductor of the Rochester Philharmonic next Fall, after a period of guest leaders there. . . .

• • •

Lots of to-do in dear ole Lunnon, where charges were recently voiced in the august House of Commons that some of the BBC staff "accepted bribes from dance band leaders and variety artists who sought broadcasting engagements," but these were held to be unfounded after what is described as "a thoroughgoing investigation. . . ." N. Y. Association for the Blind, 111 East 59th St., New York 22, writes that it is seeking contributions to its fund to "train more hands to see" via Braille—including some musicians, doubtless, who are thus handicapped. . . .

Up in Buffalo an Albright Art Gallery chamber music concert was cancelled because Local 43 of the AFM ,according to Dr. Andrew C. Ritchie, director of the gallery, refused to give permission for William Steinberg, conductor of the Philharmonic of that city, to play piano at that session. . . . Willem Mengelberg has had his medal of honor awarded by the House of Orange some years ago withdrawn by Queen Wilhelmina, so says an Aneta dispatch from that country. . . . Members of NBC Symphony made a recording of the Minuet from Schubert's A minor Quartet and sent it to Toscanini on his 80th birthday, though he had prohibited celebrations. . . . The U. S. State Dept. in cooperation with the Rachmaninoff Fund shortwaved to Russia a special symposium on March 27 (4th anniversary of composer's passing) in which his widow, Horowitz and Koussevitzky spoke. . . .

• • •

Now that the Opera in English enthusiasts seem to have prevailed even on the well-set-in-its-ways "Met" to do a few works in English, the opposite tendency is rearing its head in Vienna. According to a story by Major Henry Pleasants, former Philadelphia music critic, in the N. Y. Times, the State Opera there has done the unspeakable of giving Aida in Italian. So successful was the experiment that it has become "the most popular item in the repertoire" and Traviata is being treated similarly. What do you know!

• • •

A popular Broadway actress, reviews of whose new play were pretty terrible, is said to be nobly "not holding any grudge against her critics." Such a great-hearted reaction would doubtless make the lives of some of our music reviewers much less fraught with mental malignancy and germ-bearing vapors, not to mention some actual Death Rays!

• • •

Charlotte Lund sends us the following:

I heard recently at Carnegie Hall A Spirit Flower by Louis Campbell-Tipton. After the introductory measures I was back in Paris, forty years ago. That is a long time . . . it seemed as yesterday.

It was Sunday—a warm, sunny day in mid-May. I knew Campbell-Tipton well. He had a tiny studio on the top floor of an office building on Boulevard des Italiens. I was living at Hotel Cecelia and was called to the 'phone (no room connections in those days). It was he. His voice showed great excitement. "Charlotte, I've written a song; I hope Schirmer and the public will like it." (Schirmer had been urging him to write more simply. His songs were very difficult and, in consequence, not very popular then.) He asked me if I would come to the studio and try it out. . . .

I arrived within an hour and sang for the first time A Spirit Flower. The window overlooking the court was open. When I finished, thunderous applause came from outside. We were both startled and surprised. It was a governmental building and, no doubt, the clerks were working overtime.

We both leaned out of the window, bowed and smiled. By pantomime I made them understand he was the composer.

"Brava!" 'Bis!" "Encore!" came from the windows. I sang it a second time and it was again received with such enthusiasm. . . . I am sure Paris was happy at the birth of this lovely song on a fair Spring morning.

As I wended my way home to Avenue MacMahon, my heart sang a couplet by a wellknown French poet: *"Printemps, ce n'est pas printemps sans Paris!"*

• • •

Governor Ralph F. Gates, of Indiana, has vetoed bill passed by the State Assembly which would have outlawed the payment of performing fees to organizations representing composers. . . . Eugene List, pianist, and his wife Carroll Glenn, violinist, will again appear as soloists at the Prague International Festival in May, as will Rudolf Forkusny, pianist; Leon Goossens, oboist, and Jarmila Novotna, soprano of the "Met. . . ."

• • •

Fred M. Gee, veteran concert manager of Winnipeg, recently appeared as soloist with the visiting Minneapolis Symphony, at Dimitri Mitropoulos' request, playing nothing less than MacDowell's D minor Piano Concerto. If this sort of thing keeps up, what can the concert pianists do? Manage their managers' appearances?

• • •

A pamphlet on Musical Etiquette, by Arthur Loesser, music critic of the Cleveland Press, which is issued by that newspaper with delightful drawings, concludes with this sage bit of comment:

"Among respectable middle-class families there has long been a ban against singing or humming during meals. The point seems to be that the gulf must be fixed as steeply as may be between God-fearing domestic repasts on the one hand and tavern roistering on the other. Among musical people the situation is different. They sing at meals not often for pleasure, but usually in illustration of some musical discussion. There is no good reason for discountenancing it."

Mr. Loesser also has a few tart words to say about the prevalence of coughing at concerts, which he attributes to "mental, not physical distress." He adds: "It can be pointed out in this connection that performers themselves almost never cough. A hundred orchestra musicians will go through a sniffly winter and spring, playing several concerts a week, without ever shooting off their throats while working. They are too busy."

• • •

Our colleague H. W. L. says, anent recent N. Y. premiere by Heifetz of the Korngold Violin Concerto: "It was unanimously condemned by the critics of the daily newspapers the following day. The work was repeated on the next Sunday and there was an ovation for Heifetz and the composer from a sold-out house lasting about five minutes. Shouldn't this establish a clear-cut majority vote — especially in a democracy?"

• • •

Excerpt from a mimeographed program distributed in a certain New England song recital: "There Will Be Plenty of Encores If Anyone Wants Any."

THE LITTLE OLD LADY IN BOSTON

—She Aids Some Passengers on a Musical Noah's Ark

By H. W. HEINSHEIMER

(Copyright 1947 by H. W. Heinsheimer.)

"Good Luck," I said as Ernst Krenek went down the narrow winding stairs that lead from the Artists' Room of Boston's Symphony Hall to the stage. He looked back at me with a worried and uneasy smile, waved his hand, and was gone. I hurried down myself and went out into the auditorium. When I reached my seat I heard a mild trickle of applause as Ernst made his way across the stage through the orchestra and bowed to the audience. He shook hands with the concertmaster, sat down at the piano, and looked up at the conductor. The conductor raised his baton, the orchestra snapped to attention, and the first American performance of Ernst Krenek's Piano Concerto No. 2 began. It was three o'clock on the afternoon of November 4, 1938.

I glanced over the audience. It was a typical Friday-afternoon audience of old distinguished-looking ladies, and here and there a scattering of old distinguished-looking gentlemen. Every Friday afternoon for generations had found them there—always in Row F, Seat 11, never in 12, never in 10, never in Row E.

I bequeath to my son Jonathan F., IV, all my properties on Beacon Street, my house in Martha's Vineyard, my stocks and bonds and shares and Seat 11, Row F, for the Friday-afternoon series of the Boston Symphony Orchestra.

As I looked around I felt nervous and uncomfortable, like a stranger who had gotten into the wrong funeral. Everybody seemed to know everybody, and they greeted each other with the assured nonchalance of people who had grown old together in Row F. Ernst and I seemed to be the only people in that hall who hadn't been here for the last twelve hundred Friday afternoons.

•

Ernst Krenek had only recently come to America from Vienna. I had been his friend and publisher there for many years. Now I was living in New York. This was my first trip to Boston. I had come to welcome him and to be present when he made his first appearance in an American concert hall. I knew that it was an important occasion for him.

He had once been a successful composer. His operas and symphonies had been performed everywhere, and even the Metropolitan Opera in New York had presented one of his works only a few years ago. But now he was a refugee from fascism. His music had been banned. His properties had been confiscated. He had come to America to begin all over again, and this was his first public appearance in many months.

I sat back in my seat and looked around. None of these people knew Ernst Krenek; very few had ever heard his name. I watched them thumbing through their programs, searching for information. I knew the concerto he was playing. It was writen in a very modern idiom. It was radical, atonal, aggressive music. I had been present when it had been booed and hissed in Europe.

I looked at the man and the old lady next to me. They were lovely people all right, but they couldn't possibly enjoy the strange music that came floating from the stage. But they did not whistle, they didn't boo, they didn't walk out. They sat there quietly in their seats, looking at their programs and the stage, and listening. And when the music came to a close they applauded—and so did all the nice people in Row F, Seat 11, and in Rows E and G and L. The whole Friday-afternoon audience of old and distinguished people in Boston applauded a young radical composer from abroad.

•

I wasn't fooled by the applause. I knew that this wasn't the enthusiastic approval of Krenek's new Piano Concerto. I had spent all my life with composers and artists and I knew by now every shade and brand of applause. I knew the applause that crashes through a house like the flood through a broken dam. You can't regulate it, you can't control it; it grows and grows, feeding on itself, and when it's over you don't have to wait for the newspapers any more. You go home happy and get drunk.

I knew the polite applause: the hands clap, but the hearts are silent.

I knew the frozen-smile applause of friends and aunts and employees that deceives nobody but the smiling, bowing fool on the stage. I knew the hysterical applause fanned by paid *claqueurs* and unpaid bobby-soxers.

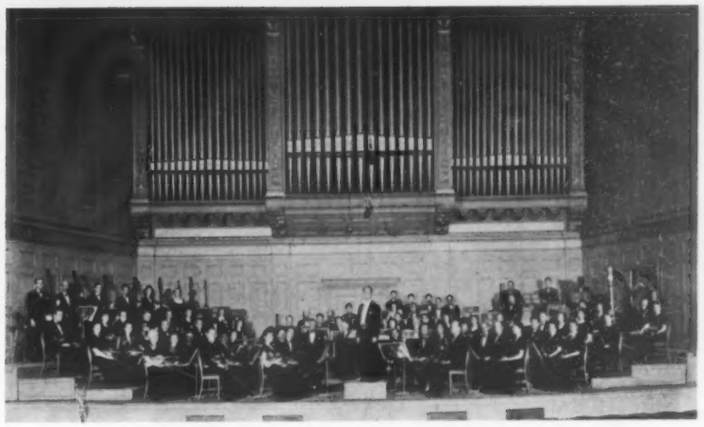
I knew the anemic applause that lures the artist back on the stage to take his bow and deserts him before he reaches again the safety of the wings in humiliating, blushing flight through the stony silence of oblivion.

I knew the applause of the lost patrol, of those determined seven enthusiasts who defy a hostile and silent crowd of two thousand, bravely upholding their lost cause.

I knew the society applause, clap-clap with gloved finger tips, eyes on the diamond wrist watch, yawns hidden in fur coats.

H. W. HEINSHEIMER

H. W. Heinsheimer is a Director of the New York Branch of Boosey and Hawkes, music publishers. As head of their serious music, he is associated with works by Aaron Copland, Benjamin Britten, Bela Bartok, George Antheil, Walter Piston, Igor Stravinsky, and many others. Heinsheimer, born in Germany, came to this country in 1938. Prior to his association with Boosey and Hawkes he was for fifteen years head of the Opera Department of Universal Edition in Vienna. His book, "Menagerie in F Sharp," to be published by Doubleday & Co., on May 8, relates his experiences in Europe where he launched the careers of such successful operas as Jonny Spielt Auf, Schwanda, Wozzeck and Dreigroschenoper and describes his adventures in music since he came to America. The present article is the first chapter of this book and is printed by permission of the publisher, Doubleday and Company.



SYMPHONY HALL IN BOSTON,
showing the Civic Orchestra of that city, Paul Cherkassky, conducter, after a concert.

But when I tried to classify the applause of that Friday-afternoon audience in Symphony Hall I couldn't do it. It was a new and different kind of applause.

"We don't know yet what kind of a bird you are, stranger," the applause seemed to say to Ernst Krenek, who had come back on the stage to take a bow. "But we are going to give you a chance. We'll do it because you are a fellow man, because you are an artist, because you came here as did we and our forefathers, to seek freedom and opportunity. We want you to give us your best, and we will give you shelter, a house, and a table. Forget what is behind you. Look ahead. This is not another country. This is another continent. It is another world. We will help you and we expect you to help us."

I looked at Ernst just taking his second and last bow. He looked happy, assured, completely changed. He didn't stoop any more; the worried look had disappeared from his face. He had been accustomed to being booed because his music was modern, destructive, subversive, dangerous. Or because he was a Catholic. Or because he had dined with a Jew. Or because he had written books and articles as a musician, a liberal, or just a human being. And now he was standing here and people who didn't know him and had never heard of him applauded his music. I knew that he didn't deceive himself. He, too, had gone through every shade of applause from the jubilant hosanna to the shrieking "Crucify him!" I was sure he didn't think that now everything was fine and that there was nothing to worry about any more. But I saw from his face that he, too, had read the message of the applause.

After he had left the stage the sudden crescendo of buzzing voices, clapping seats, dropping programs, hellos, and how-do-you-dos filled the hall. The people next to me kept quiet. The old lady was reading the program. After a litle while she looked up and turned to her husband. And now she said something that should put that unknown Boston lady among the great thinkers of our time.

"Conditions," the old lady said, "conditions in Europe must be dreadful."

•

I never forgot these words. I didn't have the heart (and I didn't know enough English) to speak to the old lady. I wanted to tell her that no music critic, no scholar, and no news commentator had ever found a verdict so clear, so simple, and so final. She had said all that was to be said about the music she had just heard: the fear in the music, the confusion, the shock, the tension, the despair, the emptiness, the decaying philosophy of the dead end. I had lived through all the phases of decline and collapse in Europe and I understood that she had drawn a clear line between the Old and the New World, the world that had produced that music and the New World, her world.

"Conditions must be dreadful in Europe. . . ."

For three hundred years all the music the world had known and enjoyed had come from Europe. The great singers had come from there, the great pianists, the great composers. Ballets and operas, symphonies and string quartets, oratorios and masses. For three hundred years Europe had been the home of music.

But this European composer who just left the stage of Symphony Hall was not a visitor from Europe. He wasn't to pick up a few dollars and go back to his Vienna. His Vienna was gone. His Europe was gone. He was not a visiting European artist any more.

He was a passenger on Noah's ark.

The ark had been crowded with brilliant names that came to find refuge across the ocean and that would soon become integrated in the absorbing vastness of the New World. Arturo Toscanini had been on the ark, and Bruno Walter. Igor Stravinsky and Arnold Schoenberg. Paul Hindesmith. Kurt Weill, Darius Milhaud and Béla Bartók. It was the great exodus, a one-way traffic across the sea that was to make history.

The ark had been ready when the great storm was still high on the horizon and the fire of death still hidden in the torch. There were books on the ark and scores, thoughts and dreams, melodies and chords. The wisdom of centuries, the knowledge of many generations, the ardent desire to continue and to live. It was all there, the treasures of a long and rich histor··· that now was slowly coming to an end, that treasure which was now to be added to the sprawling wealth of the New World.

When the dove returned the doors were opened. The voyage was completed and all were safe.

THE period in the late '30's, when Europe—with all its artistic traditions and great past—seemed to be disintegrating and noted musicians found a haven in the New World, is recreated vividly in this excerpt from a forthcoming book.

NEW YORK CONCERTS

KIRSTEN FLAGSTAD GREETS HER GRANDSON, six-months-old Sigurd, whom she recently saw for the first time in Bozeman, Montana. With her are her daughter, Mrs. Arthur L. Dusenberry, and the latter's husband, former Army Air Force captain. She gives a Carnegie Hall recital on April 20. (A. P. Photo.)

Carnegie Hall

Kurtz Conducts Mahler Score

With Efrem Kurtz conducting and John Corigliano as violin soloist, the Philharmonic played March 20 with enthusiasm and spontaneity. Opening with the Haydn Symphony in G, Mr. Kurtz led his ensemble with sure, keen direction, giving full scope to the breadth, clarity and fine-lined design of the work. In the Lalo Symphonie Espagnole, Mr. Corigliano delivered the rhythmic violin music with consistently good quality, impeccable pitch and musicianly style against the warm, colorful orchestral tone. The First Symphony of Mahler was the peak of the program. Mr. Kurtz' clear reading of the score lent aliveness and reality to contrasts of form and texture from passages of pastoral peace to fiery dynamics indicative of catastrophic storms. The Mahler music, usually a matter of controversy, brought undisputed enjoyment shared, according to all aspects, by audience, orchestra and conductor. M. C.

Stern Plays Prokofieff

Isaac Stern is one of the most reliable artists before the public today. In addition to a sure-fire technique, beautiful tone, and consistently pure intonation, he is sensitive to stylistic differences and always brings an exciting intensity to everything he plays. The Prokofieff first violin concerto, featured on the March 22 and 23 Philharmonic concerts conducted by Efrem Kurtz, was a fitting vehicle for Stern's many assets. A rather weak orchestral accompaniment, however, marred the overall quality of the performance. Mahler's First Symphony was played on both concerts, while Corelli-Pinelli pieces were heard on the 22nd and Rossini's Overture, La Gazza Ladra completed the list on the 23rd. R. K.

Korngold Violin Concerto Premiered by Heifetz

The novelty of the Philharmonic Concert on March 27 which was conducted by Efrem Kurtz was Erich Wolfgang Korngold's Violin Concerto in D-major. Played by Jascha Heifetz who had performed the world premiere in St. Louis in February, the composition enjoyed auspicious launching in New York. Needless to say, Heifetz led the work to a triumph which expressed itself in an ovation which made the composer bow from his box and later join soloist and conductor for repeated appearances on stage. The score has great melodic sweep and is full of emotional lyric sentiment. It was this quality of "melody" which brought Korngold to Hollywood, where he has written for important movies. His violin concerto has all the merits and—if there are any—all the faults of Korngold. But it is honest music, written by one whose Lied of Marietta from the Tote Stadt has held an auspicious place in the Lieder repertoire for 30 years.

Heifetz also played Mozart's Violin Concerto in A-major, and Mr. Kurtz offered Shostakovich's Sixth Symphony and Ravel's Daphnis and Cloe Suite No. 2. H. W. L.

Philadelphia Symphony and Brahms

The Philadelphia Symphony Orchestra, under Eugene Ormandy, came on April 1 in an all-Brahms program in commemoration of the fiftieth anniversary of the death of the composer. The program was limited to the Academic Festival Overture and the Second and Third Symphonies. The projection of all of these works, while along orthodox lines, was far from commonplace and in many instances inspiring. The Academic Overture proved a living, fluent thing under the baton of Mr. Ormandy. The fourth movement of the melodious Second Symphony produced a thrill for the audience, when its brilliant, dynamic power was faithfully interpreted. The Third Symphony, flashing its many facets of grandeur, serenity, dance forms and general loveliness provided adequate material for the orchestra's great talent for opulent and well balanced ensemble playing and its suave exploitation of a tonal quality infrequently heard in New York orchestral concerts. Altogether it was a highly successful evening. L. C.

Easter List by Philharmonic

The Philharmonic concert (Leopold Stokowski, conducting) on April 3 was keyed to the Easter season. It opened with Bach's Choral-Prelude, "Christ lag in Todesbanden," in Stokowski's orchestration and interpreted by this master of color with impressiveness while Beethoven's Pastoral-Symphony concluded the first part of the concert. Mr. Stokowski's interpretation of the work followed closely the intention of the composer. Nevertheless, it had the earmarks of Stokowski's masterly sense for tone-color, most remarkable in the dramatic and colorful tempest-section. William Grant Still's Festive Overture opened the second half. It is an expertly written, well sounding orchestral piece nowhere provocative but showing sound craftsmanship. In Wagner's Good Friday Music from Parsifal, Stokowski and the orchestra gave an impressive reading. The concert closed with the colorful and glamorous Rimsky-Korsakoff's "Russian Easter"-Overture. The same list was given Easter Sunday. H. W. L.

Kapell in Only N. Y. Recital

Before a sold-out house William Kapell gave his only New York recital on March 21. He was enthusiastically acclaimed and gave many encores. It is most enjoyable to watch the development of this gifted artist who reaches greater heights of artistic achievements every year. We think that he never played better than at this recital. Starting with Bach's Suite in A minor he proceeded to Mozart's Sonata in C major, and a memorable reading he gave. His touch was light and delicate, his technical approach tender and tasteful, and his musical conception had the necessary grace and, in the Andante cantabile, lyricism of exquisite coloring. In the Chopin Sonata, op. 58, he played with great sweep, technical surety and tonal abundance. He then offered four pieces by Brahms, of which the Intermezzo in A flat major was the climax. The bill came to a close with Prokofieff's Sonata No. 7. Here Kapell released all his temperament, but never lost sight of the structural conception. H. W. L.

Chavchavadze Returns

George Chavchavadze, on March 23, reappeared in piano recital after an absence of a number of years. Decidedly original and almost aggressively emphatic, he gave a performance that was brilliant, multi-hued and arresting, although one might quarrel with some of the interpretations, the Beethoven Waldstein sinning particularly, especially in regard to tempi. A Chopin Berceuse, on the other hand, was exquisite perfection, in concept as well as in execution. His own Suite on De Falla themes held a rich variety of effects mounting to a sweeping climax. T. P.

Greenfield Leads B Minor Mass

The New York Oratorio Society, directed by Alfred Greenfield, gave its 21st presentation of the Bach B Minor Mass on March 25. All the customary factors of the group's performance were in evidence. Mr. Greenfield has acquired complete command over his ensemble which responded to his indicated nuances of color and dynamics with meticulous accuracy. Diction for so large a chorus was admirable as were also attacks and releases. The hearer might be disconcerted by an occasionally *pecky* rendition of florid numbers and by the assisting beat of members singing without score, but the whole was tonally excellent and, in toto, an inspiring delivery of the difficult work.

The solo quartet was composed of well-routined singers. While their work as a whole showed commendable musicianship and stylistic knowledge, the dissimilarity of quality and production between the solo voices made a satisfactory blend in the duets impossible. In addition to the usual assignment, Rose Dirman, soprano, took over the exacting mezzo aria, Laudamus Te, which, while not displaying the full clarity of her tones, was notable for skillful handling. Pauline Pierce, contralto, offered the lovely alto arias with assurance. Clifford Harvuot, baritone, sang with an easy legato; his voice while basically warm and appealing seemed too light for the massive arias

(*Continued on page 20*)

American Academy in Rome Offers Fellowships

Eight fellowships for mature students capable of doing independent work in musical composition, painting, sculpture, architecture and landscape architecture have been announced by the American Academy in Rome. Closed during the war under the protection of the Swiss Legation, the academy properties are intact. The fellowships will be awarded on evidence of ability and achievement, and are open to any citizen of the United States for one year beginning Oct. 1, 1947, with a possibility of renewal. Each fellowship carries a stipend of $1,250 a year, transportation to and from Rome, studio space, residence at the academy if desired, and an additional travel allowance depending on costs in Europe. The total estimated value of each fellowship is about $3,000. The two fellowships in music are provided by the Frederic A. Juilliard Fund, the Walter Damrosch Fund and the Horatio Parker Fund. Staff in residence at the academy 1947-48 will include Laurance P. Roberts, director; Samuel Barber, composer; George Howe, architect; Franklin C. Watkins, painter; and Frank E. Brown, professor in charge of the school of classical studies and director of excavations.

All applications must be received by April 18, 1947. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17, N. Y.

Photo by J. Abresch

HANS HEIDEMANN

AMERICAN PIANIST

Soloist with Orchestra of Royal Marines, Plymouth, England:

"Hans Heidemann . . . indulges in no tricks of showmanship and his taste and technique are beyond cavil. Firm touch, excellent well sustained tone, and delicate expression were revealed in Schumann's Concerto in A minor, a series of four Chopin numbers, and an example of Ravel."

Plymouth Herald, 1944.

First New York Recital:

"Disclosed a commendable technical command of the keyboard . . . his playing was clean and carefully detailed . . . there was life and fluency in his performances, which were imaginative . . . the Bach-Busoni choral prelude 'Nun komm' der Heiden Heiland' . . . was given in the introspective mood the music asks, and was sincerely felt. In the Beethoven Sonata in E minor, Op. 90 . . . was read with a nice sense of its prevailing tenderness and lyricism . . . the Sonata in A flat of Weber . . . a praiseworthy comprehension of the theatrical quality of the composition was developed in each of its four movements. It was filled with vivid dynamic controls, and the big crescendos were projected with authentic Weberian brilliance and impact . . . accomplished his most poetic and fully satisfying work in Debussy's *'La terrasse des audiences du clair du lune,'* when his tone was at its mellowest, and in that composer's vividly and deftly presented *'Feux d'artifices.'*"

Noel Straus, New York Times, March 9, 1947.

Per. Rep.: DELL BEVAN, 1250 Sixth Avenue, N. Y., Suite 303

Metropolitan "Post-Season"

Ferruccio Tagliavini sang the Duke in Rigoletto for the first time in this city on March 31, and Josephine Antoine returned as Gilda, opening the post-season Holy Week performances of the Metropolitan Opera. Mr. Tagliavini was most effective in the final act, when he did some singing of rarely beautiful sort, but in earlier portions of the score he was often overwhelmed by the rest of the ensemble and the orchestra. The opera was conducted by Pietro Cimara as a last-moment substitute, in a forth-right and highly dramatic reading. Miss Antoine succeeded best in the dramatic scenes of Act II, where her singing was of large tonal scope and moving, though her production at times suffered from some faultiness. Her Caro Nome was competent if not distinguished. Leonard Warren as the Jester sang throughout with large, rich tone and notably sympathetic style, though his acting was rather overdone at times. Lucielle Browning was a capricious Maddalena. Others heard were Giacomo Vaghi (Sparafucile), Osie Hawkins (Monterone), George Cehanovsky (Marullo), and in other roles Misses Altman, Stellman and Jordan, Messrs Chabay and Baker. The chorus was fair, the dancing mediocre. R. M. K.

Fairy Tale and Ballet Please

Hansel and Gretel, followed by the ballet Valpurgis Night (Faust), made its final appearance for the season on April 1 (matinee). A change of cast brought Margaret Harshaw as Gertrude, a part in which she appeared to advantage, singing with sweetness and well modulated tone. The others were Martha Lipton, Nadine Conner, Thelma Votipka, Mack Harrell, Maxine Stellman and Marita Farell, with Fritz Stiedry in the pit. E. C.

Parsifal Impresses Throng

The performance of Wagner's Parsifal on April 2, was one of the most moving this reporter has heard anywhere and certainly the most impressive at the Metropolitan for many years. It had the breadth, sincerity and consecrational character essential for the worthy interpretation of this unique score, and also the theatrical tension and intensity demanded by Wagner. Backbone of the performance was Fritz Stiedry's masterly conducting. Not for a moment did he neglect the stage, at the same time giving the symphonic character of the orchestra score its due. Set Svanholm sang his first Parsifal at the Metropolitan, most impressive vocally and histrionically. Outstanding was Rose Bampton's Kundry, who lent her beautiful alto-timbred soprano to this difficult character. Joel Berglund as Gurnemanz and Herbert Janssen as Amfortas were excellent, as was Gerhard Pechner, as Klingsor. Deszo Ernster as Titurel sang his moving phrases most impressively. With the ensemble of the flower-maidens and all the numerous other smaller parts effectively sung the performance cast its spell upon a sold-out house. H. W. L.

Tourel Sings Carmen

Carmen with Jennie Tourel in the title role was given on April 3. It was Miss Tourel's only appearance with the company this season and a very appreciative house hailed her. She is foremost a singing Carmen and her musical delivery, never tasteless and always delightful to listen to, makes her interpretation most enjoyable. She was assisted by Raoul Jobin (Don José), and Robert Merrill, a dashing Escamillo of beautiful vocal resources. Micaela was Florence Quartararo who received special applause after her third act aria. Thelma Votipka, Lucielle Browning, George Cehanovsky, Alessio de Paolis, Lorenzo Alvary and Hugh Thompson completed

(*Continued on page 22*)

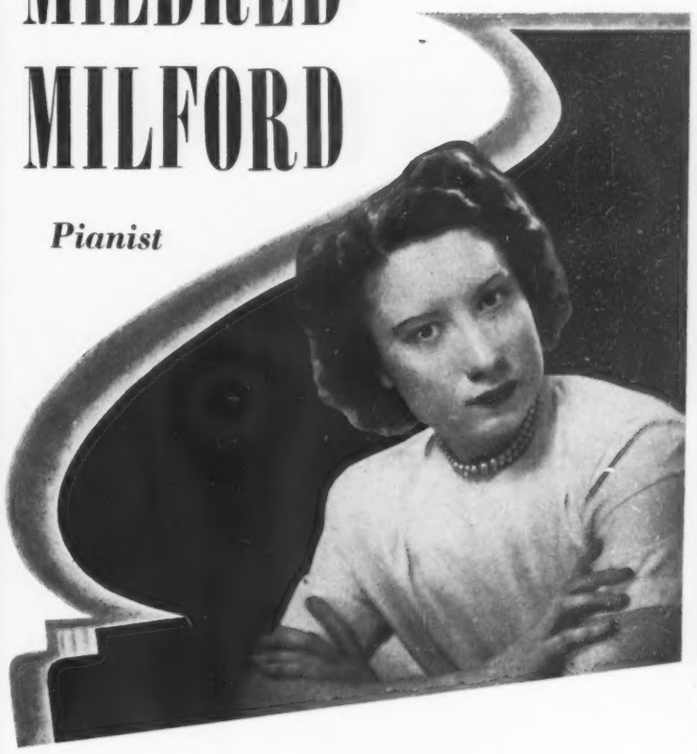
Willa Stewart

DRAMATIC SOPRANO

CITY CENTER OPERA COMPANY

MILDRED MILFORD

Pianist



NEW YORK RECITAL DEBUT, MARCH 4, 1947

New York Herald-Tribune:

"Miss Milford has a native sensibility to music and the imagination to distribute its promptings in an appropriate way through all styles of composition and performance. She is not the kind of musician who does only one thing well and then is stuck with it. For this reason her future, to this listener, seems promising. In the Bach and Beethoven works she produced a firm and slightly solemn tone that was effective and deliberate. In the works of Gershwin and Debussy, however, she employed all the fused and sensuous sonorities traditional to impressionism. Her general modeling, too, was clear and thoughtful. Her reading of the penultimate of Schumann's Variations sounded to this reporter especially attractive in both tone and contour."—*Lou Harrison*

New York Times:

"Besides having technical facility, Miss Milford proved to be a young woman with clear and definite ideas. She knew, for instance, that the Beethoven work was a transitional one and she successfully conveyed both the elements that harked back to Mozart and the ones that foreshadowed Beethoven's individual style. There was understanding of the Schumann style as well. And in the final group in quick succession she skillfully differentiated her approach to Shostakovich, Gershwin and Debussy. Each work, too, was well conceived as an entity, with definite moods sought, climaxes well placed, and certain melodic strands emphasized."—*Ross Parmenter*

BALDWIN PIANO

For information address: Suite 701, 119 West 57 Street, N. Y. 19

A. STROK

Announces

the opening of

His New York Office
In Carnegie Hall

For thirty years, prior to the war, Mr. Strok concentrated his managerial activities in the Far East, the Orient, and the Pacific Islands. At present he is arranging concerts and acting as personal representative for artists in the United States. In the near future, he will again book concerts throughout the Orient.

Among the artists whose concerts Mr. Strok arranged in China, Japan, the Philippines, the Strait Settlements, Java, Burma and India were:

Achron	Heifetz	Piatigorsky
Bay	Kreisler	Prokofieff
Chaliapin	Levitzki	Rubinstein
Elman	McCormack	St. Denis
Feuermann	Mirovitch	Szigeti
Galli-Curci	Moiseivitch	Thibaud
Godowsky	La Argentina	Zimbalist
	Pavlowa	

and many others.

1001 Carnegie Hall, New York 19, N Y. CO. 5-3222

SIGMA ALPHA IOTA:

SIGMA ALPHA IOTA'S NATIONAL EXECUTIVE BOARD directs Convention planning. L. to r.: standing, Mrs. Walter Hutton, National Editor; Annelle Chandler, National First Vice-President; Mrs. Frank Geimer, National Treasurer; Mrs. F. N. Wilson, National Chaplain. Seated, Mrs. Paul Bryan, National Second Vice-President; Mrs. John B. Davison, National President; Elizabeth Campbell, Director of Finance; and Mrs. Clarence M. Sale, National Executive Secretary. (Photo by Kaufmann & Fabry Co.)

(Picture on front cover)

Several hundred college women from all sections of the United States will meet in Detroit, Mich., this summer for Sigma Alpha Iota's Twenty-Fifth National Convention, to be held Aug. 23-26 at Hotel Statler in that city.

Official delegates from the fraternity's chapters in 82 colleges, conservatories and universities throughout the nation will be elected this month, with the chapter president in each instance serving as Convention representative. Alumnae delegates will be similarly chosen, representing groups in more than 40 major cities. Present registration indicates this Convention body nucleus will be augmented by a sizable number of collegiate, alumnae, patroness and honorary members.

General Convention plans and preparations are under the direction of Sigma Alpha Iota's National President, Kathleen Davison, of Des Moines, Iowa. Assisting Mrs. Davison in these arrangements are members of the National Executive Board — Annelle Chandler of Tulsa, Okla., Mrs. Paul Bryan of Atlanta, Mrs. Clarence M. Sale of Fort Worth, Mrs. Frank Geimer of Chicago, Mrs. F. N. Wilson of Minneapolis, Mrs. Walter Hutton of Des Moines, and Elizabeth Campbell of Ann Arbor, Mich.

Participate in Convention

Mrs. Davison and Mrs. Geimer, National Treasurer of the fraternity, will go to Detroit this month to work with local fraternity officers in Convention preparations. Mrs. H. C. Weghorst, of Dundee, Mich., Alpha Province President, will be assisted by Constance Thursten, president of the Sigma Alpha Iota Chapter at Detroit Conservatory of Music, Mrs. C. Roy Davis, Detroit Alumnae Chapter President, and Mrs. John W. Ottinger, Grosse Pointe Alumnae Chapter President, in coordinating local arrangements for the meeting.

The Convention program will be predominated by music events featuring talented student members as well as internationally known artists. Chapter choral groups and instrumental ensembles will be presented, and the entire Convention body will participate in "midnight sings" and other mass musical activities. Programs scheduled during the four-day sessions include a vesper musicale and two formal concerts, as well as numerous "miniature musicales" interspersed throughout each day's activities.

45th Anniversary to Be Marked

This 1947 Convention time will commemorate Sigma Alpha Iota's Forty-Fifth Anniversary Year, and five of the fraternity's Founders will be honored guests during the Convention period—Minnie Davis Sherrill of Detroit, Georgina Potts of Toledo, Ohio, and Elizabeth Campbell, Frances Caspari, and Nora Crane Hunt, all of Ann Arbor.

Special guests from outside the fraternity membership are being invited to join fraternity members and officers in panels discussing various fields of the music profession. Fraternity "round tables" led by both collegiate members and officials will provide opportunities for discussion of musical and leadership potentialities in chapter activities. Subjects of special interest to alumnae members will be featured, under the guidance of the National First Vice President, Annelle Chandler of Tulsa, Okla.

Chapter members will gather in sectional meetings according to geographical divisions of the country, under the direction of the Province Presidents—Mrs. H. C. Weghorst of Dundee, Mich.; Wilna Moffett of Decatur, Ill.; Mrs. Derk A. Vloedman of Blue Island, Ill.; Mrs. Martin Tollefson of Grimes, Iowa; Mrs. Cecil C. Hamilton of Oklahoma City; Mrs. C. W. Bergstrom of North Braddock, Pa.; Mrs. Walter Cook of Kansas City, and Mrs. Allan B. Greene of Atlanta.

The entire Convention body will spend one of the meeting days on the University of Michigan campus in Ann Arbor, home of Sigma Alpha Iota's founding. A sight-seeing trip to spots of special fraternity and university interest, ritual services, and a Convention Vesper Musicale will be included in the Ann Arbor day's activities. Mrs. A. F. Hutzel of Ann Arbor, Province Alumnae Secretary, is in charge of local arrangements for that day's events.

Guidance of Collegiate Chapters

Advance preparations for the guidance of collegiate chapters in the various phases of their work include special bul-

ITS 25th CONVENTION SET FOR DETROIT

MEMBERS OF THE SAN DIEGO, CALIFORNIA, STAGE COLLEGE CHAPTER

Sigma Alpha Iota, winner of the 1946 Achievement Award, who will join other chapters of the fraternity in awaiting Convention announcement of the 1947 award winner.

letins and listings of the works of Sigma Alpha Iota composers now being prepared for Convention distribution by Mrs. Ernest Kyle of Iowa City, Iowa, Director of the Sigma Alpha Iota Composers Bureau. Specific assistance for program planning in conjunction with the fraternity's long established policy of promoting American music will be afforded by the National Program Counselor, Blanche Kendall, from the University of Minnesota in Minneapolis.

Awards to Be Made

Of particular interest will be the awarding of honors during the Convention period. Individuals and chapters are annually given special recognition by the fraternity for outstanding achievement. Chapter awards are based on accomplishment in accordance with the National Objectives adopted each year. Individual awards for scholarship and leadership are also conferred. Awards for the current year will be presented during the Convention days, and chapter activities are now being reviewed on the basis of Achievement Award eligibility.

Berea Festival Includes Bach; New Stagings of Works in English

The Baldwin-Wallace Conservatory of Music, Berea, Ohio, announces its 15th annual Bach Festival, to take place on June 6 and 7, at 4 and 8 P.M. each day.

The Mass in B minor will be given complete on Saturday, and on Friday, Cantatas No. 55, 80, 149 and 202. In addition the Brandenburg Concerto, G Major No. 3, two Motets (one by J. Christoph Bach), the Coffee Cantata and the Suite No. 1, C Major, for cello alone, are also on the program. A Brass Choir will play chorales for half an hour preceding each of the four concerts from the tower of Marting Hall which stands not far from the Kulas Musical Building where the concerts will be given. The soloists are Elizabeth Humphrey, soprano; Ilone Herman Strasser, contralto; Harold Haugh, tenor; Leonard Treash, bass; Esther Pierce, cello; Betty Dean Gotshall, soprano, and Janice Schwendeman, soprano, and several student soloists. The conductors will be Cecil Munk and George Poinar of the conservatory faculty and Dr. Albert Riemenschneider, director of the conservatory. A large group of guarantors from all over the country sponsors this project. Their contributions make possible the opening of the remainder of the two auditoriums to the general public, free of charge.

Modern Stage Works Put On

Continuing its tradition of presenting annually opera in English, the Opera Workshop of the Baldwin-Wallace Conservatory of Music, Baldwin-Wallace College, Berea, Ohio, last month offered a double-bill, Puccini's The Cloak (Il Tabarro), and Menotti's Old Maid and the Thief.

Both productions showed the expert touch of the director, Leonard Treash, who received recognition for his work during the past summer with Boris Goldovsky at the Berkshire Opera School. The orchestra, under George Poinar, formerly associated with the Walden Quartet, lent itself pliably to the varying moods demanded by the two scores.

Puccini Work in English

The Cloak, in a revised version of the translation by Boris Goldovsky and Sylvan Levin, seemed well suited for a student production. Outstanding among the competent singers were Glenville Thomas, as Luigi, and William Boros as the Song Vender. Arlene Ferver displayed intelligent musicianship in portraying Giorgetta. Oscar McCullough's pleasing bass did not always meet the dramatic demands of the difficult role of Michele. George Holgate as Tince, was well received. Winifred Lindhorst and Walter Crews were convincing as Frugola and her longshoreman husband, Talpa. The members of the cast were students of the Opera Workshop with the exception of Betty Gotshall of the Faculty who alternated the role of Giorgetta in the Friday night performance, which this writer was unable to attend.

Special notice was given to the work of Ruth Ridge, who executed the stage settings from Mr. Treash's notes. With a minimum of material and a maximum of artistic ingenuity, she contributed to the tragic atmosphere of The Cloak and the satiric horseplay of the following comedy.

Menotti Opera Staged

The production of Menotti's score revealed a flair for comedy in Betty Cox as Laetitia. Although not yet fully developed vocally, Miss Cox demonstrated beauty, intelligence and interpretive talent. Arthur Lovett sang with ease the role of Bob, which he alternated with Oscar McCullough. As the old maids, Mary Anna Essel and Joan Wischmeyer were well received. These characters were played on the opening night by Shirley Bromley and Janice Schwendeman of the Faculty. W. D. P.

N. Y. City Opera Opens Spring Season

Richard Strauss' Ariadne which opened the spring season of the New York City Opera was by and large a revival of last fall's successful performance. Ella Flesch again sang the title role with fine feeling for the style and the special requirements of the part. Irwin Dillon, also heard in earlier performances, was the Bacchus.

New in leading parts were Margit Bokor as the Composer in the Prologue and Virginia Haskins as Zerbinetta. Miss Bokor's was an interpretation based mainly on her lively acting. Her singing often suffered from nervousness which caused her to produce spread tones in the higher register, depriving her voice of certain qualities we had heard from her on other occasions. Miss Haskin's Zerbinetta is convincing. Her voice has an unusual warmth for a coloratura soprano, the timbre is charming and her coloratura fluid. As an actress she convinces with her liveliness and freshness. Repeated singing of the difficult part will help her to get more freedom and more precision.

Laszlo Halasz again was the inspiring conductor and Leopold Sachse the imaginative stage director. H. W. L.

Louisville Holds Festival

LOUISVILLE, KY.—The Kentuckiana Jubilee of Music, a Louisville Philharmonic Festival, will be held in the Jefferson County Armory on April 28, 29 and 30. Participating will be the Louisville Philharmonic, Robert Whitney, conductor; New York Philharmonic, George Szell, conductor; and Rose Bampton, Frederick Jagel, Mack Harrell, Herta Glaz, Alec Templeton, Children's Chorus and Festival Chorus directed by Edward Barret.

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Eastman School of Music, Rochester, New York

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

SCENES FROM TWO POPULAR "SOAP OPERAS."

Above, Carolyn Kramer, left, played by Claudia Morgan, listens to advice from her mother, Doris Mintern, played by Irene Hubbard, during NBC's The Right to Happiness (Mon.-Fri., 3:45 p.m., EST). Below, three members of the cast of CBS's The Romance of Helen Trent, now in its thirteenth year on the network, are Ed Latimer as Buggsy O'Toole, Mary Jane Higby as Cynthia Carver, and David Gothard as Gil Whitney. (Mon.-Fri., 12:30 to 12:45 p.m., EST). (Upper photo by NBC.)

In Re. "Soap Operas" . . .

An inexplicable phenomenon on the airwaves, the "soap operas" (those daytime serials, usually sponsored by a soap company), humorless and banal as some of the stories may seem, rate an estimated audience of twenty million—about one half of the women who are at home and own radios.

From a practical standpoint, they are an important source of income to both the NBC and CBS networks. Allotted a time slot of 15 minutes, there are approximately 35 of them now broadcast daily from Mondays to Fridays, and many of them have been running for ten years or more.

The astonishing fact is their ability to maintain listener-interest, year in and year out, with the interminable spinning out of the same general story built around the same leading woman character and her efforts to solve life's problems.

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One of the most popular is NBC's Right to Happiness (3:45 to 4:00 p.m., EST), with the story fabric woven around a girl's search for the "God-given" right to happiness. Her name is Carolyn and she has been indefatigably searching for this pot of gold since October, 1939; another on the same network is Portia Faces Life (5:15 to 5:30 p.m., EST), on the air since October, 1940. This tale deals with a woman lawyer's fight for justice and happiness, and her successful combination of a career and motherhood, or as prefaced by an announcer on one of the recent broadcasts, "A story taken from the heart of every woman who loves completely!"

Among others, the best known CBS "soapers" are The Romance of Helen Trent (12:30 to 12:45 p.m., EST), about an attractive divorcee, who has been assiduously trying to prove for 13 years that women over 35 can still be a menace as far as romance is concerned! Another is Ma Perkins, nearing its 15th year, about a 60-year-old matriarch in a small town who is strong for the Golden Rule as a method of bringing out the best in individuals.

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The over-all tenor and characterizations of the "soap operas" are nostalgic of a bygone era, long before radio and motion pictures came into existence, when Mrs. E.D.E. N. Southworth, Bertha M. Clay and Mary J. Holmes won fame and fortune with much the same type of fiction material.

Major Networks Observe Easter with Special Programs

Holy week and Easter this year were observed in lavish fashion by the four major networks NBC, CBS, ABC, and Mutual. Climaxing a week-long schedule of offerings, both in music and drama, Easter Sunday shows were airwaved from sunrise to the late evening hours.

Highlights of NBC's contributions in observance of the day, began at 8:05 a.m, with Easter Dawn in Radio City, a traditional service from New York's Radio City Music Hall, presented by the Protestant Council of the City of New York, followed by the Easter Sunrise Service from Grand Canyon (except WNBC), a program marking the 13th annual broadcast from the Shrine of the Ages Altar. Other programs on Easter morning were the National Radio Pulpit, featuring the premiere performance of George Shackley's At The Rising Sun. Toscanini concluded the 1946-47 Winter Series of the NBC Symphony Orchestra with an all-Wagner program, featuring Rose Bampton and Set Svanholm as soloists.

CBS began its Easter morning broadcasts two hours earlier than normally to beam the traditional dawn service of the Moravian Church at Winston-Salem, N. C., held since 1766 and sent out by CBS since 1941. The program included the 400-piece Moravian band. The network set up 14 "mikes" at various points along the route, using two miles of telephone wires. During the rest of Easter morning until noon, CBS presented a continuous schedule of music and religious fare, spotlighting, among others, Arthur Fiedler and a symphony orchestra, Wings Over Jordan Choir, and Leopold Stokowski conducting the New York Philharmonic Orchestra.

The Easter offerings of ABC featured several sunrise services, choral music, fashion parades and dramatic presentations, and The Sunday Evening Hour provided by the Detroit Symphony Orchestra.

Mutual presentations were of wide scope, in keeping with the Easter spirit, with musical and dramatic offerings. A highlight was Lewis Carroll's Alice in Wonderland, musically adapted for radio for what was said to be the first time.

NBC Symphony Opens Spring-Summer Season

The NBC Symphony Orchestra (5:00 to 6:00 p.m., EST) following the conclusion of Arturo Toscanini's regular winter season, inaugurated its 1947 spring-summer season on April 13 with Hans Lange appearing on the podium for the first of four guest engagements. On May 11, Alfred Wallenstein will conduct the ensemble for a like period. Hans Schwieger will direct for four weeks beginning June 8, followed by Frank Black, with four concerts scheduled to start July 6.

Lange has been conductor of the New York Philharmonic, the St. Louis Little Symphony, and, most recently associate conductor of the Chicago Symphony Orchestra. Wallenstein is regular conductor of the Los Angeles Philharmonic Orchestra, and nationally known for many years as director of the NBC Voice of Firestone series, and as music director of Station WOR. Schwieger is now in his third year as conductor of the Fort Wayne (Ind.) Philharmonic Orchestra, and was guest leader of the NBC Summer Symphony last year. Black is, of course, general music director of the NBC network.

"Wings Over Jordan" Founds Scholarships

Wings Over Jordan (CBS, Sun., 11:05 to 11:30 a.m., EST) inaugurated a series of monthly scholarship awards recently. The first winner, chosen from among the Negro high school students of Cleveland appeared on the broadcast to accept the award from Rev. Glynn T. Settle, founder and director of the group. Succeeding winners will be announced each month.

High School students in principal cities will compete on a local basis, writing essays on the subject Why the Negro Spirituals Should Be Preserved. A committee of religious, civil and educational leaders will choose the monthly winners from among the best essays forwarded from each city. Winners will be allowed to apply their scholarships to any school they choose.

The Wings Over Jordan choir has just started its 10th year of broadcasting over CBS. The group now spends the greater part of its time touring the country and last year completed an extended USO tour overseas. James Louis Elkins directs and the program is under the personal supervision of Rev. Glynn T. Settle.

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NEWS AND REVIEWS

Percy Faith Brings Contented Hour to Everybody

Percy Faith is currently in his seventh year as maestro of NBC's Carnation Contented Hour (Mons., 10 p.m., EST). His program today enjoys the highest Hooper rating in its seventeen-year history, and seemingly grows more in favor with each passing show.

When Faith took over the Contented Hour in September, 1940, the program had a heritage of ten years of concert star guests and complete emphasis on standard concert music. His views were that the slant was too much toward the chosen few, people who were devoted to the classics to the exclusion of all other forms of music.

Traditionally, the Contented Hour has been devoted to "good" music. But Faith felt that popular works, if properly arranged and presented, have as much appeal as the weightier classics. The fact that he was new to American audiences and had not yet attained his current reputation dissuaded him from putting into effect any immediate changes in the program format.

When it became apparent that he and the Contented Hour were to enjoy a long association, Faith began to inject compositions in the lighter vein. He reasoned that by presenting popular music he would interest listeners who might otherwise shy away from a strictly concert program. At the same time, in order not to alienate the steady listeners, he decided to continue to intermingle with the lighter numbers classics and semi-classics.

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Today his programs contain current popular tunes, standard popular tunes, and numbers with a Latin-American flavor. All are given distinctive treatment. Guest stars, too, have changed, now ranging from Oscar Levant and Annamary Dickey to middle-of-the-roaders such as Hildegarde and Jane Froman and out-and-out "swingsters" like Tommy Dorsey. With a popular baritone as a regular performer, the program only slightly resembles the stanza it was when Faith first took over. As he intended, the program is designed now for "everyone who enjoys listening to good music."

In addition to being acclaimed as conductor, Faith is adding laurels as a composer. Two of his works, Aphrodite and Snow Goose, have already been introduced on the Contented Hour, and mail response as well as comments from professional artists have been gratifying. The latter composition especially has met with such complimentary reception that Faith has by popular request repeated it several times. He has been informed that both Paul Whiteman and Arthur Fiedler are interested in recording it.

As to recordings, Percy Faith is being hailed as a "coming boy" in that field. Particularly well received has been his current album, Fiesta Time, which includes exciting discs of Latin-American music.

Faith insists that there is still much to be done in the way of lifting the level of popular music. Nevertheless he has already done an important job in that respect. Through his broadcasts, many listeners who previously frowned on anything not from the standard concert repertoire today find much in popular music that is gratifying and artistic.

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Musical Training Termed "Invaluable Asset in Broadcasting"

Musical training is an invaluable asset in radio broadcasting, according to Edwin Rogers, formerly light opera singer on Broadway and now associated with a Washington radio station.

"In the early days of radio," said Mr. Rogers, "most announcers were singers chosen for their well-modulated voices. This was especially important then because of the unperfected equipment. Today the radio has made great advances, but the trained singer still has an advantage. For instance, pronunciation of foreign terms is usually easier for him.

EDWIN ROGERS

"You know how often the exercises of practicing vocalists are ridiculed on the stage, in comic strips and in real life. But the forming of these very sounds accustoms the singer's ear to their strangeness. He becomes used to analyzing the sounds he hears and reproducing them. He learns how to pitch his voice and to vary his expression by inflection and change of volume. Incidentally, in building his repertoire he acquires a musical vocabulary, and you won't hear him speaking of Pagliacki or La Boheem."

Mr. Rogers has been with the NBC and CBS stations in Washington for the past fifteen years. Prior to that he was soloist with such successful productions as The Vagabond King, The Three Musketeers and others. Now, in addition to his work at the radio station, he is teaching at the National Academy of Broadcasting, training embryo broadcasters in the proper use of the voice at the "mike." He is also baritone soloist of one of the Capital's largest churches.

Wallenstein to Direct NBC Symphony at Columbia Univ. Fete

Participating in the third annual Festival of Contemporary Music at Columbia University from May 12 to 18, the National Broadcasting Company's Symphony will broadcast on the NBC network on the Orchestras of the Nation series, May 17 (Sat., 3:00 p.m., EST), under the direction of Alfred Wallenstein, conductor of the Los Angeles Philharmonic.

With an endowment of $400,000, the Fund is used by Columbia University for the festivals and also to commission new works Virgil Thomson's opera The Mother of Us All, was commissioned by the Fund, as was last year's opera presentation, The Medium by Gian-Carlo Menotti.

PERCY FAITH, conductor of the Carnation Contented Hour (NBC., Mons., 10 p.m., EST) in two intimate "shots." Above, he is seen mowing the lawn at his Long Island estate, where he does all his composing and arranging, below, reading the many congratulatory telegrams and letters he received after the unheralded first performance of his tone poem, The Snow Goose, on the Carnation Hour.

CBS's Invitation to Music Celebrates Fourth Anniversary

Invitation to Music, heard over the network of the Columbia Broadcasting System (Weds., 11:30 to 12:00 midnight, EST), celebrated its fourth anniversary on the air with a special broadcast of Bach Easter music from St. Paul's Chapel of Trinity Parish, New York City, on April 2. This occasion also marked the 250th anniversary of Trinity Parish, founded in 1697. Alexander Schneider, violinist, and Andrew Tietjen, associate organist of St. Paul's, were the soloists with the CBS Symphony Orchestra directed by Daniel Saidenberg.

The Invitation to Music series, for its comparatively short tenure on the air, has merited distinction for original programming and has avoided consistently the standard works performed for concert audiences by symphony orchestras. Scores by young composers and neglected masterworks by young and old masters are selected.

RADIO NOTEBOOK

DR. JAMES ROWLAND ANGELL, NBC public service counsellor, was toastmaster at the dinner on Mar. 31, honoring DR. WALTER DAMROSCH, on his retirement as the networks music counsel. He "joshed" the 85-year-old musician on his past retirement from the N. Y. Symphony Orchestra, now his retirement from radio, and said: "We can now look forward to Dr. Damrosch taking over television in a few months and retiring from that 20 years hence. . . ." FRED WARING played to 187,000 paying patrons on his recent tour with NBC musical program. . . . TOM SCOTT, American troubador, began new B/B series via WQXR, Apr. 2. . . . Harvest of Stars program emanated from Hollywood, Apr. 6, trekked to Seattle, Wash., for Apr. 13 airing, then is scheduled for San Francisco, Apr. 20; Hollywood, Apr. 27; New York, May 4, and Memphis, Tenn., May 11. Of program personnel, only DR. BLACK and JAMES MELTON went to the Coast. Guest stars and chorus, if any, were assembled there. . . . HOGART'S Suite for Oboe and Strings with ANTHONY COLLINS soloist, premiered on CBS's Invitation to Music, Apr. 9. . . . ERNESTO LECUONA, Cuban composer and pianist, guest on WJZ-ABC Piano Playhouse B/C, Apr. 12, playing own compositions. CYRIL WALTER and STANLEY FREEMAN, duo-pianists, presented a medley of songs from his current motion picture Carnival in Costa Rica. . . . ABC will B/C operatic concert from Detroit during 24th Biennial Convention of National Federation of Music Clubs, Apr. 24. Titled Opera Day, an evening of arias, duets, trios and quartet will be sung by MARGARET HARSHAW, and ROBERT WEEDE, both of the "Met" Opera, PAULA LENCHNER and EDWARD KANE. . . . ROBERT MERRILL, NBC, RCA-VICTOR SHOW, scheduled as guest soloist for N. Y. Carnegie Hall "Pops" concert, May 1.

SILHOUETTES

By MARY CRAIG

GIOVANNI MARTINELLI
As Otello.

Martinelli Discusses Vocal Principles

(As told to Law-franco Rasponi)

It is fortunate for the young singers of today that there are a few artists of the so-called "golden" period who give their time and energy to pass on the singing secrets and the experience they gained during their long careers. Giovanni Martinelli, who for thirty years sang heroic Italian and French roles at the Metropolitan Opera, belongs in this category. Although he has in no way retired—he is going to Europe this summer to sing Tristan in Basel and Otello in Italy, prior to a concert tour in this country—he is dedicating several hours each day when in New York to correcting and coaching a select number of voice students. His pupils call him "*Dottore*" (Doctor) for he is extraordinarily crafty in spotting where the trouble lies and what the remedy is.

"I don't believe in methods," he asserted recently in his penthouse, his snow-white hair giving signs of restlessness, "at least not for certain people. A voice is like a flower. It needs different treatment according to its quality, its color, its production. What is good for one is extremely bad for the other. I believe in concentrated study. Anyone who seriously wants a career should study two hours a day for two years. There is no point in singing half an hour every other day. It gets one nowhere."

Martinelli, in fact, tells how as a very young man, he studied for six months in Milan according to a method fashionable at that time which almost proved disastrous. He turned then to a friend who was extremely musical but who had had no previous experience in teaching singing. They tried out various vocal approaches together with persistence, courage and determination. Eighteen months later he was making his debut at La Scala, drawing superlative notices for not only the quality and volume of his voice but for his technique.

Voices are as fine today, in Martinelli's opinion, as they were in the "Golden Age." It's the lack of concentration in vocalise and the faulty tonal production which are responsible for the rarity of the bel canto legatos and soft spun tones.

But he is full of hope for the future. He feels, however, that there are too many singers in this country as compared to the opportunities existing for them. Either the public must become more music-minded especially in the field of Opera—or there must come a stricter selection of voices. At present there is not enough room for all of them. We need 100 cities with active Municipal Opera!

Menotti Talks of Opera Composition

"I've never been to a *séance*," declared Gian-Carlo Menotti the day after the recent performance of his operas, The Medium and The Telephone, by the Ballet Society at the Heckscher Theatre. "When people tell me that the spiritualistic trance scene in The Medium is not entirely accurate, I say, 'fine,' because I do not believe that opera should be realistic.

"It is my theory that a composer, librettist or director should not reproduce what might happen next door or around the corner. He should create illusion—which is the secret of the appeal, the drawing power of the theatre."

Mr. Menotti, as is well known, writes his own libretti and constructs the plots, and often, he admits, runs himself and his characters into complications.

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In casting his operas, Menotti selects according to voice, type, intelligence. "A person who cannot *look* the part can never, to my mind, sing well enough to overcome the inconsistency of appearance. And while speaking of casts, I would like to pay special tribute to the singers in the recent performances of The Telephone and The Medium. They were wonderful!

"I have certain ideas on which I base my work," he continued. "To be effective, the desired impression must be set at once—with the first note, the first scene. Opera is atmospheric and that is why I always choose libretti that have a poetic trend, that lend themselves to imagery.

"The public likes the exotic. For example, among the favorite operas in France are Carmen, the story of a Spanish gypsy, and Aida, a pageant of ancient Egypt. Perhaps one gets a better perspective of a score if the setting is unfamiliar and the events a little removed from every-day happenings."

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Menotti calls his newly-introduced score, The Telephone, a "curtain-raiser." Constructed with skill and carefully staged, he indicated that the chief feature lay in the *style* of the music.

"It is chatter music," he said. "In most musical comedies, the effort is directed towards making the audience laugh. I tried to put the laughter into the music and wrote the little farce with that intent."

The young composer is facing a crowded list of assignments, including a ballet score for Martha Graham and a ballet on Proust works. But he cannot entirely resist the opera-urge.

"I'll give you an exclusive," he laughed. "I'm doing two new scores, The Superman, which is a comedy, and a heretofore unmentioned opera called The Consul. This is a tragedy based on the modern theme of red tape, separation and marital problems. In it the name-figure, the consul, never appears on stage."

Then with a boyish, "I'm late! Goodby," the busy young conductor-director-writer-composer-producer made a dash for the nearest stage entrance.

American Lyric Theatre To Be Launched

WHITE PLAINS, N. Y.—On May 9 the American Lyric Theatre, Inc., a new English language opera company, will open at the Westchester County Center with Rossini's Barber of Seville. The opera will be given in the original form with Winifred Heidt, mezzo-soprano, as Rosina, and spoken dialogue instead of recitative. The second production will be Tales of Hoffmann on May 16; the third, planned for May 24, is Carmen. Paul Breisach of the Metropolitan Opera will conduct all three performances. Felix Knight sings Count Almaviva in The Barber.

President of the organization is Leopold Sachse. Donald Dame, tenor of the Metropolitan Opera, is treasurer and one of the founders. H. A. Condell is stage designer, Hans Sondheimer, technical director, and Kate Freidheim, costumer. Among the singers are Dorothy Sarnoff, Polyna Stoska, Irra Petina, Eugene Conley, John Dudley, Ralph Herbert, Irwin Dillon, Gean Greenwell, Brenda Lewis, James Pease, Donald Dame, Lawrence Davidson.

This is a non-profit organization, an artists' group to be financed by public subscription. Its aim is to establish a permanent repertory opera in English, with dramatic and theatrical aspects stressed.

Besides traditional operas, the company plans lesser known works, such as Fra Diavolo by Auber, Harlequin by Busoni, Tsar and Carpenter by Lortzing. Eight operas are proposed for next season.

Malone Singers in Trenton

Robert Malone will present 15 young artist-pupils from his Trenton, N. J., studios in concert at the Contemporary Auditorium (Trenton) on April 25. The New Jersey recitals listed are in addition to the monthly programs offered by the New York studios.

Notables of Song World Pass

REYNALDO HAHN, 71, noted composer, died in Paris on Jan. 27, according to recent advices from Europe. He was born in Caracas, Venezuela, but had spent most of his life in France, where he began his studies at 11 at the Paris Conservatoire. His instructors included Dubois, Lavignac, Massenet. He wrote melodious and tasteful works for the stage, orchestra, chamber ensembles, and voice, including some famous songs. He was an eminent Mozart conductor and one of the two musical directors of the Paris Opéra at his death. His grand operas included Le Carmélite, L'Ile de Rêve, La Colombe de Bouddha, Nausicaa, and Le Marchande de Vénise; his operettas, Ciboulette, and Malvina; among his ballets, Le Dieu Bleue was popular; and he had composed much incidental music for plays.

ANNA BAHR-MILDENBURG, 74, who several decades ago was one of the most famous European sopranos, died in Austria on Feb. 2, recent news reports from that country state. Born in Vienna, she studied with Rosa Papier and began her career as a member of the Hamburg Opera, 1908-17, then became a leading dramatic soprano of the Vienna Opera, her roles including Isolde, Kundry, Klytemnaestra and Leonore.

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THE CHOIR CORNER

By LEON CARSON

A Knowledge of Singing

The other day the question was asked of this editor: Shouldn't all choir leaders—organists or directors as the case may be—know how to sing? Based on practical experience our answer was—emphatically yes. Possibly this was a provocative reply and perhaps subject to controversy.

Digressing briefly, we rebel at the frequent disclosures of "band" men in the public school systems having charge of "training" adolescent voices; also at the professional critic assigned to pass judgment on a vocal recital who has not a practical knowledge of the vocal instrument, except, possibly, by way of a tuneful ear—or intuition. Therefore, from a commonsense standpoint, it is feasible to expect that every man or woman accorded the responsibility of directing and making use of voices in a church choir, large or small, should at least possess a fundamental knowledge of what a free singing tone is, how it is produced and how much can be expected of it without strain—all gained from a reliable source. A pre-conceived, superficial idea of a singing tone from the standpoint of sound alone is not sufficient. Even though an unusual number of choir leaders are not blessed with a pleasing, natural singing equipment, the foregoing is not too much to ask of them.

There are some very fine schools of sacred music that include the vocal phase in their curricula of preparation for organist and choirmaster careers; on the other hand there are many organists in charge of choirs and who are handling choral work who appear not to have any basic understanding of the normal working of the individual's vocal bands nor the proper load that this delicate mechanism can comfortably carry. Then again, there are choirmasters who have taken the trouble to study the process of singing and who in turn impart this information—to a greater or lesser degree—to their choristers. Of this type we need more.

It can be said with safety that interest in church ensemble and solo singing is slowly on the increase. As a basis of outlet for youthful experience, the situation involves the participation in this of an imposing array of young singing students who, at considerable expense to themselves, are being routined in established studios as potential future solo artists. While seldom, if ever, there exists a parallel uniformity of singing procedure as between solo and ensemble use of the voice, a vast amount of wear and tear on choir voices often caused by ambitious and over-long rehearsals could at least be avoided and a finer tonal quality obtained if every choirmaster possessed a first-hand insight into the functions of the singing organs; the net result would be fewer tired voices after rehearsal and service. In fact, the requirement for such basic knowledge should constitute a necessary point in the examination of every organist-choirmaster applying for this position of serious responsibility. Today, stress is laid on the church singer's musicianship; a more comprehensive knowledge on the part of the choirmaster as to the actual use of the voice and its sympathetic application to the chorister will complete the circle of efficiency.

The choirmasters of this country are doing a magnificent job of making secure and prominent the high level of sacred music on which it deserves to stand—both in the selection of good repertoire and the physical and imaginative interpretation of it; perhaps the adoption of the suggestion contained in this editorial—where needed—might prove of some practical assistance to them in their present splendid efforts.

Choir Notes

The flood-tide of Lenten and Easter music throughout New York City and the nation at large was of far greater volume and of wider scope than that of any previous year since the beginning of World War II. Locally, the special programs of oratorio, cantata, festival, anthem and Easter carol were too numerous to list in these limited columns. It proved, indeed, to be a rich and serious harvest of music of the church, sung and played to eager throngs of worshippers.

"Joey, stop worrying about your voice changing. You know, any change must improve it!" (Cartoon by Hy Gage.)

As a striking single illustration of the latter, over 2,000 people of all creeds crowded into St. Thomas Church, Fifth Avenue, on March 23, to listen to the Bach St. Matthew Passion by the John Harms Chorus, with Andrew Tietjen at the organ and Regina Resnik, Mary Hopple, William Hain, Martial Singher and Calvin Marsh as assisting vocal soloists. Well over 500 people were turned away.

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The Bach St. Matthew Passion was given on March 30 at the First Presbyterian Church, by the augmented choir under Willard I. Nevins, assisted by the Garden City Cathedral Choir. The soloists were Troxell, Ellerman, Hain, Harvuot, Poranski. On the same date, at the Church of the Ascension, the Fauré Requiem was heard, directed by Vernon de Tar, organist and choirmaster.

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M. Searle Wright, organist and choirmaster, directed the choir of the Chapel of the Incarnation in a Lenten performance of Mrs. H. H. A. Beach's The Canticle of the Sun. Soloists were Helen Billeb, Charlotte Milgram, George Garriques, Lewis Gaylord. Mr. Wright was also heard in an organ recital on March 5 at St. Bartholomew's Church, presenting compositions of Bach, Buxtehude, Hindemith, Whitlock, Piston and Sowerby.

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Mildred Holmer, organist and choir director of St. Luke's Lutheran Evangelical Church, conducted Dubois' Seven Last Words of Christ on March 23, with Helen Morrison, Ruth King, Thomas Johnson and Charles Zakaib, as soloists.

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Everett Tutchings, organist and director of music at the Church of St. Paul and St. Andrew, conducted the second presentation in New York City of the new Lenten oratorio The Redeemer by the English composer Martin Shaw on March 23; soloists, Aspinall, Uhl, Campbell, Magelssen.

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The Plymouth Choir of the Plymouth Church of the Pilgrims, Brooklyn, Henry Pfohl directing, presented the Crucifixion on March 30; soloists, Donald Gage, tenor; Jule Zabawa, baritone.

The Youth Choir of Christ Church Methodist, under the direction of Margaret Bristol, was heard in a broadcast (WNYC) program of Lenten and Easter music on April 5.

A.G.O. National Spring Festival

The national spring festival of the American Guild of Organists in New York, opens on May 12 at Holy Trinity Church, Brooklyn, with an organ recital by Dora Poteet of Southern Methodist University and with an evening service at Grace Church, Brooklyn, under the direction of Anne Versteeg McKittrich. The schedule of activity then continues as follows:

May 13. 9:30 A.M. Pilgrimage to the Cloisters, Fort Tryon Park. 1:00 P.M., Chamber music concert, St. Paul's Chapel, Columbia University, by E. Power Biggs and assisting artists. 3:15 P.M., lecture at Calvary Church House, by Dr. Harold W. Thompson of the Diapason—"30 years of American church music." 4:15 P.M., organ recital at Calvary Church by August Maekelbergh of Detroit. 6:00 P.M., annual dinner and meeting at Schrafft's, Dr. Howard Hanson, guest speaker.

May 14. 11 A.M. Visit to old St. Paul's Chapel. 12:30 P.M., organ recital at Trinity Church, by Richard Ross, Baltimore, Md. 3:00 P.M., Pilgrimage to Cathedral of St. John the Divine; organ music and Sung Evensong, direction of Dr. Norman Coke-Jephcott. 8:15 P.M., organ, instrumental and choral music, Union Theological Seminary, School of Sacred Music, under direction of Dr. Hugh Porter.

May 15. Services at many New York churches. 3:00 P.M. Lecture and discussion on "Architecture in Organ Building" at St. Bartholomew's Community House, by Walter A. Taylor, A.I.A. 4:30 P.M., Meeting of National Council with Deans and Regents in Choir Room of St. Bartholomew's Church. 6:30 P.M., Warden's dinner to Deans and Regents at Cafe Savarin, Waldorf-Astoria Hotel. 8:15 P.M., Services at St. Bartholomew's Church; combined choirs in program of compositions of Dr. David Mck. Williams, under the direction of Harold W. Friedell.

May 16. Visit to Metropolitan Museum of Fine Arts; collection of ancient instruments. 12:30 P.M., Organ recital, Brick Presbyterian Church, by Theodore Schaefer, M.S.M., organist, Covenant-First Presbyterian Church, Washington. 3:00 P.M., Lecture at St. Bartholomew's Community House, by Dr. Carlton Sprague Smith, chief of the Music Division of N. Y. Public Library. 4:15 P.M., Organ recital at St. Bartholomew's Church, by Robert Noehren, Davidson, N. C. 8:30 P.M., Guild Theatre Party, 1946 Pulitzer Prize Play—The State of the Union—at the Hudson Theatre.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

CHESTER, by William Billings. C. C. Birchard & Co., Boston, Mass. 15c.

This vigorous old hymn-tune taken from William Billings' The New England Psalm-Singer (1770) and his The Singing Master's Assistant (1775) and edited by Oliver Daniel is now available in 5-verse form for chorus or quartet of mixed voices. Well harmonized, it provides a sturdy, short, a cappella anthem for use in church patriotic services. To achieve variety, the tenor and soprano parts are reversed in verses 1, 3 and 5.

O SAVING VICTIM, by Paul Callaway. The H. W. Gray Co., Inc., New York (Agents for Novello & Co., London). 16c.

A smoothly flowing anthem for 4-part mixed voices, with text by the composer; organ accompaniment. Normal vocal tessitura throughout; the choral execution calls for flexibility of voice in all parts. Suitable for communion service. 6 pages in length.

I GREET THEE, MY REDEEMER, arranged by Clarence Dickinson. The H. W. Gray Co., Inc., New York (Agents for Novello & Co., London). 16c.

This lovely old melody by Louis Bourgeois (1500-1561) and harmonized by Claude Goudimel (1505-1572) and with text by John Calvin dated 1545, has been arranged by Dr. Dickinson in his inimitable style for 4-part mixed chorus, without in any way disturbing the original flow and color of this ancient music. An attractive bass or alto solo is included in this composition. An effective organ accompaniment, consisting largely of simple chordal arrangements, is to be used throughout. For general or special service use. 11 pages long.

LORD, WITH GLOWING HEART, by William Neidlinger. The H. W. Gray Co., Inc., New York (Agents for Novello & Co., London). 16c.

A tuneful composition, based on text by Francis Scott Key, for 4-part mixed voices, with long tenor or soprano soli; organ or piano accompaniment. It is interspersed with a bright, rather fast-moving quartet or semi-chorus to be sung a cappella, and soprano obbligato over chorus, all ending in a grand triple-forte climax. Easy vocal tessitura throughout. Suitable for general, special or Thanksgiving services. 6 pages long.

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AUGUST 8 AND 9
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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

After postponements, sneak previews and the like, both of the Ballet Russes finally offered new works. Although Madronos was first shown, unannounced, by the Ballet Russe de Monte Carlo at the City Center on Mar. 22, it was requested by the management that the performance not be reviewed; thus it was officially performed for the first time on Mar. 25. Antonia Cobos choreographed the one-act ballet to music of assorted composers, including Moszkowski and Yradier, orchestrated by Ivan Boutnikoff. There is no story or theme; the work is rather a series of early Spanish classic dances. It starts out on what promises to be a satiric vein. As the curtain goes up the corps de ballet sparkles with rhinestones and sequins while Leon Danielian appears in a gay costume topped with pink satin bows just below the knees. Danielian dances and flirts around, and everything seems rather funny until the group exits and Frederic Franklin suddenly appears. He takes himself and his dancing very seriously and from there on everything becomes confused. Miss Cobos danced the central female solo, a bolero, which did not have the charm and spontaniety one generally associates with her work. The ballet ends with the ensemble and three soloists in action. The costumes were designed by Castillo from Elizabeth Arden's Fashion Floor, and a black drop was used.

There was little wonder that the ballet did not come off successfully, for staging a work in the Spanish idiom with the use of dancers trained exclusively in the academic ballet tradition is almost an impossible feat. The Spanish technique is extremely intricate, uses different theories of movement than orthodox ballet, and requires concentrated study. In addition, it demands a certain temperament and style seldom found in even the most accomplished of ballet dancers. One of the few dancers who has the temperament and skill to handle both mediums, incidentally, is Ruthanna Boris, who had a knee injury during the City Center season and will not be able to rejoin the company for some months.

Original Ballet Russe Gives Pas de Trois

When it appeared likely that Markova would not be able to dance at all during the "Met" spring season, Rosella Hightower again saved the day by taking over her part in Jerome Robbins' Pas de Trois, which had its premiere on Mar. 26. With music from the Damnation of Faust by Hector Berlioz and costumes by John Pratt, three dancers — Eglevsky, Dolin and Hightower — amuse themselves greatly and the audience mildly. Although Robbins apparently choreographed this work with the various idiosyncracies of the particular dancers in mind, it emerges as a miniature of Tudor's Gala Performance, with nothing much new added. Divided into two sections, the first being Minuet and Presto while the second is a Waltz, the work impresses as being incomplete; another section is needed to round it out. The young Robert Zeller was guest conductor for all of the performances of the little work.

Nijinska's "Pictures" Revived

Nijinska's Pictures at an Exhibition, originally given by the International Ballet several years ago, has been revived and added to the Original Ballet Russe repertory. Siren Adjemova and Serge Ismailoff on this occasion danced the solo parts with not much more authority than the corps de ballet danced theirs, even though Ismailoff was in the original production. Adjemova is not strong technically, nor does she have a convincing style. As was explained here in the original review, a few years ago, Nijinska has tried to conceive the work as it might be staged in Russia today, "without lavish production details." This is as praiseworthy as it is economical; we are the last to favor lavish productions at the expense of the creative substance of a work. Pictures at an Exhibition, however, drags unmercifully, has some unconsciously funny movements, and there is very little actual dance interest in it. The orchestration of the Moussorgsky score was made by Boutnikoff, and Cesar de Mendoza conducted.

Ballet Theatre Programs for City Center

Now that the so-called Russian companies have concluded their New York seasons, neither with much artistic reward, Ballet Theatre's announcement comes along to brighten things up a bit. Nothing in the way of new works has been promised, but the repertoire is good and the performances are generally of high standard. Opening on Apr. 28 with Les Sylphides, Romeo and Juliet, Pas de Deux (Nutcracker), and Interplay, the season will extend through May 18. Two of Tudor's ballets—Dim Lustre and Dark Elegies—will be seen for the first time in several years. Special events have also been scheduled. For instance, May 4 is "Choreographers' Night"; Romeo and Juliet, Facsimile, Three Virgins and a Devil and On Stage will be given. If the evening's title means anything, each ballet should feature its choreographer in a dancing role. May 6 is an all-Tudor program—Romeo, Pillar of Fire and Gala Performance, while May 14 is designated as American Composers' Night, with Interplay (Gould), Undertow (Schuman), On Stage (Dello Joio), and Fancy Free (Bernstein) making up the program. The company of sixty dancers is headed by Igor Youskevith, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase and Dimitri Romanoff. The orchestra is under the direction of Max Goberman, with Ben Steinberg as associate conductor.

Trudi Schoop at Brooklyn Academy

Trudi Schoop and her Comic Ballet were seen for the first time in about eight years at the Brooklyn Academy on Mar. 25. This season she presented a full-length work, Barbara, with music by Nico Kaufmann. Opening with a railroad station scene in which Barbara, impersonated by Trudi Schoop, is stood up, the slight story runs through nine scenes—A Fashion Salon, Noblesse in a Furnished Room, Behind Tenement Walls, A Party for the Poor Children, Home Again, Youth in White, The Studio, and finally, In Vaudeville.

Miss Schoop has assembled an extremely clever company. Most outstanding were Blanche Aubry, Lukac Ammann, Herta Bamert, Werner Belmont, Rosmarie Knoepfli, Marti Muffler, Robert Rosselat, and Voli Geiler. The most entertaining scene in the first half of the program was the Party for the Poor Children. The take-off on the jazz orchestra was as ingenious as it was hilarious, with Voli Geiler satirizing the American jazz singer to perfection. Geiler also stole the Home Again scene, this time with her vocalizing in the part of the younger sister. Youth in White, a tennis match beautifully choreographed, was by far the high spot as far as sheer dance was concerned. The Eternal Spain and the Haep-Haep Family (acrobats) in the Vaudeville skit were very funny, but the ending, with Barbara as the Dancing Clown, was a bit drawn out.

The accompaniment was well played by the composer, Nico Kaufmann, and Kurt Sulger at two pianos. The costumes and scenic settings, which were very imaginative and showed an excellent sense of color, were by Irene Zurkinden. With the exception of one performance on the Students' Dance Recital Series, the Company did not appear in Manhattan.

Valpurgis Night at the "Met"

Valpurgis Night, a one-act ballet from Gounod's Faust, followed a performance of Hansel and Gretel at the Metropolitan Opera House on Apr. 1. The action of the ballet centers around Mephistopheles showing Faust the many beauties—Helene, Phryne, Cleopatra, Aspazie and Lais. Of course, Faust, without too much persuasion, yields to their charms.

Irene Hawthorne, in the part of Helene, was hindered, as far as appearance was concerned, with an unflattering costume. Her dancing, though, was finished—showing excellent control and lovely line in the Adagio and a clean crisp technic in the Variation. Leon Varkas (Faust) danced his Variation with authority and Edward Caton moved around, with an evil look, as Mephistopheles. Ilona Murai and Audrey Keane danced a charming Pas de deux. Choreographically it was one of the high spots of the ballet. Otherwise the stage was filled with all kinds of slaves, musicians, women, men, bacchantes, etc. Some danced and some didn't.

The choreography (Romanoff is credited as producer on the program), not too distinguished, was over-burdened with clichés. Most annoying was the fact that every climax brought on an elaborate pyramid effect. Karl Kritz conducted the orchestra.

Dance News

Roy Marshall, tap dancer, was the guest artist on the Young Artist Series at the Ethnologic Dance Center on Apr. 3 while the modern Spanish dancer, Alan Marques, appeared in the same capacity in the program of Apr. 10. Both artists were assisted by La Meri's Company. . . . Leticia gives another program at the Barbizon Plaza Theatre on Apr. 15. Guest artists are Ragini Devi, Gina, Michiko and Taneo. . . . The Perry-Mansfield School of the Theatre has announced courses for July and August at Steamboat Springs, Colo.

SCENE FROM ANTONY TUDOR'S DIM LUSTRE,
a revival scheduled for the Ballet Theatre's City Center season opening April 28. Nora Kaye and Hugh Laing are the principals. (Bob Golby photo.)

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RECENT DISC RELEASES

Orchestral

DE FALLA: El Amor Brujo. Carol Brice (con.) and Pittsburgh Sym., dir. Reiner. Columbia M-MM-633, 3 discs, $4.

FAURÉ: Sicilienne from Pelleas and Melisande; STRAVINSKY: Fireworks. Chicago Sym. Orch., dir. Defauw. Victor disc 11-9447, $1.

HANDEL-BEECHAM: The Great Elopement. London Phil. Sym., dir. Beecham. Victor M-DM-1093, 3 discs, $3.85.

KHATCHATURIAN: Ballet Suite—Gayne. N. Y. Philharmonic, dir. Kurtz. Columbia M-MM-664, 3 discs, $4.

PROKOFIEFF: Symphony No. 5 (Op. 100). Boston Sym. Orch., dir. Koussevitzky. Victor M-DM-1095, 5 discs, $5.85.

RIMSKY-KORSAKOFF: Russian Easter Overture. Philadelphia Orch., dir. Ormandy. Columbia X-MX-276, 2 discs, $3.

SIBELIUS: Symphony No. 4. N. Y. Philharmonic, dir. Rodzinski. Columbia M-MM-665, 4 discs, $5.

Instrumental

BEETHOVEN: Great Fugue, Op. 133. Kroll String Quartet. Musicraft set 73, 2 discs, $2.85.

BEETHOVEN: Pathetique Sonata, Op. 13. Artur Rubinstein (piano). Victor M-DM-1102, $2.85.

PROKOFIEFF: Concerto No. 3 in G (Op. 26). Robin Hood Dell Orch., with Dimitri Mitropoulos (pianist-conductor). Columbia M-MM-667, 3 discs, $4.

Vocal

BACH: Cantata No. 4 (Christ Lag in Todesbanden). RCA Victor Chorale and Orch., dir. Robert Shaw. Victor M-DM-1096, 4 10-inch discs, $3.75.

GUION: Home on the Range; HILL: The Last Roundup. Robert Merrill (bar.), with Russ Case and his Orch. Victor 10-inch disc 10-1273, 75c.

HUNGARIAN FOLK SONGS: Alexander Sved (bar.), with Charles Benci and his Gypsy Orch. Victor S-47, 4 10-inch discs, $3.75.

MOZART: The Marriage of Figaro. Glyndebourne Festival Opera Co., dir. Fritz Busch. Victor sets M-DM-313, 314, and 315, 17 discs, $19.55.

ORATORIO ARIAS—HANDEL: Why Do the Nations (Messiah); HAYDN: Now Heaven in Fullest Glory Shown (Creation); BACH: Give Me Back My Lord (St. Matthew Passion); MENDELSSOHN: O God, Have Mercy On Me (St. Paul); Lord God of Abraham; It Is Enough (Elijah). Norman Cordon (bass), with orch. dir. Sylvan Levin. Victor M-1094, 3 discs, $3.85.

PRAYERS AND POEMS: The Risen Soldier; Prayer for Our Times; Resurrec-Corelli; SHOSTAKOVITCH: Polka, from Age of Gold; DEBUSSY: Girl with the tion; Prayer for Children; Our Sleeping Soldiers; No Greater Love. Narrated by Francis Cardinal Spellman. Victor M-1097, 3 discs, $3.85.

At least two of the month's orchestral sets have recently been released in other versions. Only last month Victor introduced El Amor Brujo, with Stokowski, the Hollywood Bowl Orchestra, and Nan Merriman. It was a good interpretation, and now it is matched by one that meets it on its own ground. The new Reiner-Brice set is not as voluptuous a recording, but one just as well balanced, with an equal degree of fidelity in its quieter way. Choices of interpretation will depend upon individual temperament; the Stokowski is more colorful, Reiner's more precise. There is little to choose from in the matter of soloists, since both sing faithfully, with plenitude of vocal endowment.

It is just as difficult to choose between the new Koussevitzky recording of Prokofieff's Fifth and the Rodzinski version of a few months ago. Again we have superlative sounding records and interpretations that differ but which are each legitimate in their way. Koussevitzky has a more nuanced hand but defers slightly to Rodzinski in matters of rhythmic vitality. This symphony is rapidly becoming one of the most played of modern works, and these recordings should focus even greater interest on it.

There is less difficulty selecting the best version of the Sibelius Fourth, since Rodzinski's new version is so superior mechanically to all prior versions—Stokowski's and Beecham's. Although not played too often, this work is the strongest of the Sibelius symphonies. It does not have the obvious qualities of several of the others, and the slow movement is uncompromisingly severe. It will repay listening, however, and should be in every collection that boasts of fairly adequate representation of orchestral music.

DOROTHY KIRSTEN,

right, soprano of the Metropolitan Opera, marking the start of her fifth year as an exclusive RCA Victor Red Seal recording artist, cuts a cake as Constance Hope, director of Red Seal artists relations, looks on. (Photo by Zinn Arthur.)

Other Orchestral Discs

Beecham has, in the past, recorded several of his arrangements of Handel suites. The newest is The Great Elopement, and it has all the desirable characteristics of the others—pleasant melodies, a feeling of high good humor, and fine recording. Khatchaturian's Gayne Suite is for those who respond to the Hollywood treatment of music; the composer uses Russian melodies in an effort to achieve Prokofieff-like effects, but it is in all truth pretty stale and derivative. Old Rimsky's Russian Easter, sterotyped as it is, is much more the real thing, and has been well recorded and played by Ormandy and the Philadelphia Orchestra. One also must mention the Sicilienne by Fauré, a disc that can accompany Koussevitzky's older recording of the other three sections of the Pelleas and Melisande Suite.

Mitropoulos As Pianist-Conductor

When Mitropoulos last appeared with the New York Philharmonic, he conducted the Prokofieff Third Concerto from the keyboard at one of his concerts. Now the same feat is preserved for all time, with a different orchestra. It is undeniably a tour de force, and the most ambitious attempt of its kind on records. It has been done before, both by Iturbi and Bruno Walter, but the music they played and conducted was relatively easy of digital execution, whereas this concerto has a very difficult piano part and a rhythmically complicated orchestration. While the results in this set are interesting, there is a suggestion that the conductor has bitten off more than the pianist can chew. Some rough edges turn up in the piano part, there is inadequate orchestral definition, and it would appear that the set which Prokofieff himself made, many years ago, is a preferable version—if it can be located.

Rubinstein's version of the Pathetique Sonata is by all accounts the best that can be secured. Some may call his treatment melodramatic, but the music can stand it, in the first movement. Rubinstein also is careful to refrain from undue romanticising later on, and his tempos in the finale are slower than one would ordinarily expect. Fortunately so, since there is a modern custom of rushing it so that it sounds more like one of the faster Chopin etudes.

Musicraft, after a long absence, returns to the classical fold with its first post-war classical release—the Kroll Quartet playing Beethoven's Great Fugue. No really modern version exists, though the Busch Chamber Players have arranged the work for string orchestra. There is something to be said for the latter proceeding, since parts of this work are virtually unplayable by four strings. The Kroll Quartet has its troubles with the fuller contrapuntal sections, which emerge with something less than clarity, but their playing has musicianship and insight into the essential emotional demands of the music.

Re-issue of Marriage of Figaro

Victor, hastened by certain developments, is making the three-volume Glyndbourne set of The Marriage of Figaro again available. Although available in America since 1937 and still listed in the Victor catalogue, it has been difficult to locate up to now. This set is a magnificent piece of work on the part of Fritz Busch and his singers. No information about the latter is given in the albums, and for those who are interested, the principal artists are: Audrey Mildmay (Susanna), Aulikki Rautawaara (the Countess), Luise Helletsgruber (Cherubino), Willy-Domgraf-Fassbaender (Figaro) and Roy Henderson (the Count). There seems, in addition, to be a mistake in repressing. The end of the second volume lists side 24 as the Cosi Fan Tutte Overture; this really should be the last side of the third volume.

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CHICAGO Plans for Next Year

By DOSHA DOWDY

The first of the major musical enterprises to announce plans for the 1947-48 season is the Adult Education Council Musical Arts Piano Series, Ralph McCallister, director. The series will present for the 12th season recitals by six noted pianists at nominal subscription rates, thus allowing many students and music lovers to hear these concerts who otherwise would not be able to do so. That the opportunity is appreciated is shown by the usually full houses, the audience sometimes overflowing on to the stage. This series is due to thrive for its further contribution in expressing interest in the local musician by sponsoring the annual competition whereby the winner not only has a recital appearance on the series (this is true also of the Musical Arts Song Cycle), but is given a good fee besides. These contests have been productive of splendid talent and have brought forth fine results. Artists listed for the coming season, are Poldi Mildner, Gyorgy Sandor, Guiomar Novaes, Rudolf Serkin, Samson Francois, and the audition winner, to be announced.

Orchestra Concerts Resumed

The Chicago Symphony under Desire Defauw, gave the first Tuesday concert, March 25, following their return from a tour which included major cities in eight states, and Ontario, Canada. The first Chicago performance of Purcell's Overture to Dido and Aeneas, played from the original score, was charming in its purity and simplicity of performance. Mozart's Symphonie Concertante for violin and viola, which followed, was given a classical reading by both orchestra, and soloists John Weicher and Milton Preves. Surely all of the gayety and spirit with which Till Eulenspiegel's Merry Pranks was conceived, was brought forth in Strauss's gay rondo which closed the first portion of the program. The final part was given over to Rachmaninoff's Rhapsody on a theme by Paganini for piano and orchestra, with Leon Fleisher as soloist. Mr. Fleisher has not been heard here to greater advantage than he was on this occasion. His skill and technical control enabled him to achieve the most delicate and beautiful musical effects, as well as the brilliance and abandon which much of this work requires. The orchestral accompaniment was a great asset to the performance. Mr. Defauw offered an all-Brahms program for the following pair of Thursday-Friday concerts for which Mr. Fleisher was again soloist, in Brahms' Concerto No. 2, B flat major. Outstanding in the performance was the sensitive and beautifully musical reading of the Andante movement, by both orchestra and soloist. Mr. Defauw and the orchestra gave the closing work, Brahms' third symphony, a noble performance, for which the audience expressed hearty appreciation.

Orchestra's 1947-48 Season

It has been announced that the 57th season of the Chicago Symphony Orchestra will open Oct. 9 and close April 30, with Artur Rodzinski as Musical Director and Conductor, and Tauno Hannikainen as assistant conductor. There will be three guest conductors—Fritz Busch, Desire Defauw, and Pierre Monteux. Soloists announced are Casadesus, Myra Hess, Horowitz, Menuhin, Milstein, Novaes, Zaremba, Piatigorsky, Rubinstein and Thibaud.

Swedish Glee Club in Anniversary Concert

The Chicago Swedish Glee Club gave its 60th anniversary concert in Orchestra Hall Mar. 20, featuring Hjordis Schymberg, coloratura soprano of the Stockholm Royal Opera and the Metropolitan Opera as soloist. The group, under the competent and experienced direction of Harry Carlson, achieved some of the finest singing heard here by any male chorus this season. Major works offered were a first performance in America of Emil Sjögren's Iceland Voyage; Inflammatus et ascensus, from Rossini's Stabat Mater; and a Fantasy on Swedish folk songs arr. by Harry Gilbert, which was written and dedicated to the Glee Club for this occasion.

Casadesus Closes Piano Series

The Orchestra Hall recital of Robert Casadesus, Mar. 30, marked the closing event in the 1946-47 History and Enjoyment of Music Series, Section I. Mr. Casadesus brought freshness, new musical values, his unexcelled art of piano playing to Beethoven's 32 variations, C minor; Liszt's sonata in B minor; Children's Corner suite by Debussy, and Ravel's Noctuelles, Oiseaux, and Toccata.

John Charles Thomas Heard

Despite the forbidding elements on the afternoon of Mar. 23, eager throngs crowded into Chicago's opera theatre to hear John Charles Thomas in concert. Whether it be in the noble utterances of Schubert or Brahms lieder; or of Franck or Reynaldo Hahn; whether he sings a gambler's lament, or a negro's ecstatic soliloquy, or expresses the poignant drama of Lord Randal's fate, Mr. Thomas touches the human emotions, and makes each song a living experience.

Chicago School of Music in Clinic Band Concert

The Chicago School of Music Clinic Band, Peter Zukovski, conductor, was presented in Kimball Hall recital Mar. 30. Mr. Zukovski is to be commended for leading his 45 players in authoritative and musicianly performances of works written originally for band and representing some of the greatest composers of their periods: Bach, Beethoven, Mendelssohn, Tchaikowski, Holst, Cohen, Bennet, Creston, and the modern French and Russian composers, Milhaud, Prokofieff and Khachaturian. The young musicians showed excellent training and musical understanding of the works programed, enabling them to score a fine success in this unique concert venture which was heard with enthusiasm by a capacity audience.

Firkusny in Concert

Rudolf Firkusny was the last artist to be presented (Mar. 19) in the Musical Arts Piano Series. While Mr. Firkusny does not stem from the percussive school of modern piano playing, there is great brilliance and dynamic tonal range to be heard. Outstanding was the impeccable style of his Bach and Mozart, and the flavor and color of his native Czech dances. H. D.

Zino Francescatti revealed amazing artistry in his Orchestra Hall concert of Mar. 23. There were prodigious technique, beauty of tone, and sensitive phrasing present in the compositions that ranged from Tartini and Vitali to Debussy. G. B.

First Piano Quartet Concert

It would seem that Messrs. Padwa, Mittler, Garner and Edson, the four earnest musicians constituting the unique group known as the First Piano Quartet, are concerned primarily with reacquainting their audiences with music generally heard in other forms, rather than seeking out any new aesthetic pathway. This much was evident throughout their recent recital in Orchestral Hall, one of the History and Enjoyment of Music series. The ensemble was skillful, however, and piquant, and if accepted as a novelty rather than a new art form, it provided an agreeable evening's musical pleasure—the consensus, to judge by the applause, of a large and enthusiastic audience. D. A.

Kapell in Concert

William Kapell, playing in Orchestra Hall on Mar. 28, reaffirmed his growing musical stature by a program characterized by a real bent for the grand style, tempered by excellent taste, a fine sense of musical symmetry, and a warm and sincere tone. D. A.

On Mar. 21 at Orchestra Hall the Woman's Symphony Orchestra, with Leo Kopp conducting, presented Menotti's The Old Maid and the Thief. The soloists were Elizabeth Brown, contralto; Carole Stafford and Henrietta Chase, sopranos; George Tozzi, baritone; and John Daggett Howell, narrator. All the singers performed with unusual competence, and Miss Stafford especially distinguished herself in the solo allotted her. Mr. Kopp's direction was lively and knowing, and the orchestra accomplished its best playing of the season. Also included in the program were a Bach Chorale Prelude and Chausson's B Flat Major Symphony. W. M. S.

Richard Tauber gave his second recital of the season in Orchestra Hall on Mar. 24, and was again admired for his youthful voice and the authority of his interpretations. W. M. S.

Edward Molitore Students Active

Recent and future engagements of students from Edward Molitore's studio include those of Esther Mae Kahn, who made an auspicious debut as Nedda in Pagliacci Mar. 9 and will sing Violetta in Traviata, May 4; Wilmer R. Moyer, tenor, appointed to teach voice in the public schools of Petoskey, Mich.; Clifford Brier, tenor soloist of Grace Evangelical Church, Naperville, was soloist for the Metho-

CAROL WELCH,

pupil of George Perlman, violin teacher of Chicago, was awarded the 1946 Northwestern Alumni Phi Mu Gamma Award for the outstanding student of that year. Miss Welch recently gave a program for the College of St. Teresa in Winona, Minn.

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dist Church of Aurora and at a banquet for the Quartermasters Depot at the Electric Club; Otto Slatinsky, baritone, who sang Tonio and Escamillo during March, has been engaged for the latter role with the Park Concerts this summer; Jerry Roberts, soprano soloist of the Congregational Church of Aurora, had engagements over the Easter holidays; and Augusta Petkovsek, who made a successful opera debut in Nikola Zrinski March 16.

Camilla Molitore Studio Notes

Marian Davis, dramatic soprano, gave a recital at Platteville State Teacher's College, Platteville, Wis., Mar. 25. Mary Hotter, lyric soprano, is singing 5 successive performances of the ingenue lead in the Merry Widow at DePaul University beginning April 21.

Howard Wells Students in Demand

Concert and solo appearances of piano students from the studio of Howard Wells include those of Merril Jackson, who recently returned from a Southern tour in Tenn., Georgia, and Miss., with the Ruby Spencer Lyon Co.; Phillip Dickerman and Richard Vlasak, who gave recitals in Rockford and Rochelle, Ill.; Renan DeCamp, engaged as soloist at the Beloit Choral Concert in April; Geraldine Thien, winner of the students piano contest of the National Federation at Des Moines, Iowa; Armin Watkins, recent soloist at the Sunday Evening Club of Skokie, Ill., who will play in Louisville, Ky., in May; Eloise Matthies scheduled for concerts in Winona and Rochester, Minn., and Sam Anderson, who gave a program in March for the Hamilton Park Club.

Kurenko in Musical Arts Song Cycle

One of the most stimulating recitals of the season was presented by Maria Kurenko in Orchestra Hall on April 1. The soprano's generous program was composed of unhackneyed selections, rendered with great artistry and charm.

W. M. S.

Nakutin's Studio Notes

Alexander Nakutin's students are winners of prizes. Suzanne Tori, Japanese soprano, and John Tieka, baritone, won first prizes in their individual division in Stars of Tomorrow during April. This popular singing teacher handles the program for the English-Jewish magazine The Sentinel every Thursday evening over the radio Station W.G.E.S.

Fay Satton's Activities

Fay Satton's spring recital and solo engagements include the Jewish People's Institute; Chicago Young Artists program; Rogers Park rest haven organization; American Jewish Congress; Hadassah convention, Milwaukee, Wis.; and club appearances at the Midwest Athletic, Albany Park Masonic Temple; Graemere, Belden-Stratford, and Stevens hotels.

Sopkin in WNYC Series

Information about Stefan Sopkin, violinist and teacher, is best secured from relatives, friends or colleagues. When asked to say something about his successful career, Mr. Sopkin will plunge into conversation about his musical enthusiasms. Once a radio station, featuring

STEFAN SOPKIN

him on a series of programs, requested a biographical sketch; he complied with vital statistics on the life of the composer whose music he was playing!

Mr. Sopkin is currently featuring all the sonatas of Beethoven and works of other composers from 9 to 9:30 p.m. on Wednesdays through May over WNYC, but the writer, in a recent talk with him, refused to be palmed off with program notes.

Stefan Sopkin, it was learned, made his debut at the age of 16 in Chicago, playing the Beethoven Violin Concerto with such mastery that he was awarded a scholarship. Then followed study with Leopold Auer in New York, Eugene Ysaye in Cincinnati and Carl Flesch in Germany. Outstanding professional engagements included appearances as soloists with the Chicago and Cincinnati symphonies and the Orchestra of the Paris Conservatoire. At the composer's invitation, he played Ernest Schelling's Violin Concerto in Boston. Mr. Sopkin also toured for a year with Feodor Chaliapin.

As a teacher, Mr. Sopkin was head of the violin departments at the Ithaca Conservatory, Cincinnati Conservatory of Music and the School of Music at Louisiana State University. In each location he organized chamber music groups which gave regular concerts and became an integral part of the musical life of the communities. At present, Sopkin pupils are playing in the Cincinnati Symphony, the New Orleans Symphony and the orchestra of the New Orleans Opera, and with Phil Spitalny's radio orchestra; another teaches at the University of Kansas and several are with conservatories.

When Toscanini decided to form his orchestra at NBC, Mr. Sopkin was selected to play with him and has served for 10 seasons under this illustrious baton.

National Music League Auditions

The National Music League, America's only artist-owned co-operative in the concert field, announces auditions for singers, violinists, cellists and men pianists under 30 years of age and American citizens. Veterans will be given the benefit of service years. Birth certificates must be presented with the application. Auditions will be held in the week of April 28. Applications for auditions may be obtained at the League office, 130 West 56th St., and must be filed by April 25.

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LOS ANGELES

Monteux Visits

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

Musicians and music lovers alike were intrigued with the concert of the San Francisco Symphony Orchestra under its director, Pierre Monteux, in the Philharmonic Auditorium, March 20. The program was the first of the San Franciscans' tour, while the Los Angeles Philharmonic under Alfred Wallenstein played a reciprocal concert in the Bay City. The auditorium was packed to capacity and the performance evoked a prolonged ovation for the polished French conductor and his efficient organization.

Novelty of the program was the first local presentation of Messiaen's four Symphonic Meditations, The Ascension. The mystical titles had no evident connection with the music, but the latter at least disclosed a writer of individual character who had something definite to say and said it in his own manner. It was scored with a feeling for orchestral colors and intelligent development of characteristic thematic material.

Monteux gave a particularly lovely elucidation of Ravel's second Daphnis and Chloe Suite. He opened with a noble presentation of the Bach-Respighi Passacaglia and Fugue in C minor, and concluded with a scholarly reading of Brahms' First Symphony.

Thomas L. Thomas in Recital

Baritone Thomas L. Thomas disclosed a winning personality when he made his concert bow in the Philharmonic Auditorium, March 25. His lyric baritone voice was pleasing in timbre and well handled within its range. He was at his best in a series of traditional Welsh folksongs, and offered a pleasing aria from Diaz' Benvenuto Cellini. Mr. Thomas began with standard items by Rosa, Legrenzi, Ciampi, and Rossini, continued with a French group and ended with songs by Vera Eakin, Tom Waring and Robert MacGimsey. Jacob Hannermann supplied piano accompaniments.

Draper and Adler Appear

Paul Draper and Larry Adler were again very warmly applauded for their unique talents at the Philharmonic Auditorium, March 26. Adler gave a delightful interpretation of Mozart's Oboe Quartet (K370) with the assistance of William Kurasch, Virginia Majewski and Steven De'ak, with John Colman at the piano. Adler's skill and artistry were well demonstrated. Highlight of Draper's performance was an effective interpolation of Lecuona's Malaguena. Colman's piano accompaniments were admirably played.

Elisabeth Schumann Sings Lieder

Elisabeth Schumann's lieder recital in the Wilshire Ebell Theater, March 19, won warm response from her auditors who enjoyed her artistic interpretations to the full, and made adequate allowances for the cold that had forced cancellation of an earlier concert and still was audible in her tones. Much of the concert's success was due to the exquisitely polished piano accompaniments of Gerhard Albersheim. Her Schubert and Schumann lieder were beautifully projected. They were preceded by Mozart, Arne and Eccles items and followed by Hugo Wolf and Mahler lieder.

Trapp Family Singers Return

The Trapp Family Singers appeared in the Philharmonic Auditorium, March 23. They have an audience each year which evidently enjoys their type of presentation and is not disturbed by its naivete. Their family party program included Alpine yodels and performance of a Telemann selection for alto recorder, spinet and viol de gamba.

Villa-Lobos Works Heard

Jose Vieira Brandao interpreted the music of Villa-Lobos at the University of Southern California, March 14, and proved himself a sympathetic pianist of technical facility. The University Madrigal Singers, directed by Charles C. Hirt, displayed their balanced skill in a group of Brazilian folksongs especially arranged by Brandao.

HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

At the moment, perhaps the most effective studio musically is the Paramount lot, where Music Director Louis Lipstone is keeping an ear on several productions at once.

Victor Young has started on the score for the DeMille picture, Unconquered, which will require music throughout most of its considerable length. One (chase) sequence runs to 537 bars of score, which Young first jotted down as a four-line piano part on 70 pages of music paper. Another sequence runs to 250 bars. Some of the music is based on early American Indian themes. One sequence requires particularly Indian music with drums and flutes. The studio has been trying to round up a number of authentic Indian drummers. Another item of the picture is the use of music for British soldiers in the period 1740-1760. The Research Department discovered at that time the British Army used no bugles. Their only music came from fifes and drums. Apropos, the Musicians' Union in Hollywood boasts a large number of flutists but relatively few fifers!

Scoring of Variety Girl started April 2, with Joe Lilley making his bow as music director. The score is an adapted one, utilizing songs by Frank Loesser and other items, and will include all the stars on the Paramount lot.

In preparation is Road to Rio with Robert Emmett Dolin composing music for Hope, Crosby and Lamour.

Still in its preparatory stages is the tentatively titled Ludwig II, King of Bavaria, a story based on Wagner and his music. The music itself is largely based on Wagnerian motives.

•

Nelson Eddy has signed a multiple picture contract with Republic, and conferences are now on regarding his next vehicle. He also is currently working out a format for his own radio show next year and is contemplating a concert tour. Eddy has not concertized since before the war.

•

The Musicians' Association, under the guidance of J. K. "Spike" Wallace, its president, is lining up its third "Music for Wounded" concert, to be given in the Hollywood Bowl, July 2. All funds raised will be used during the coming year for the entertainment of hospitalized veterans in Southern California. Vice President John te Groen, responsible for the original idea, is managing the event, with Al Armer as producer. Robert Montgomery has been lined up as "keynoter" and Comedian Jack Haley will be master of ceremonies. Alfred Wallenstein, conductor of the Philharmonic Orchestra, will direct an orchestra of at least 175.

Casadesus Premieres His Piano Concerto in E-major

MINNEAPOLIS.—The last concert of the season given by the Minneapolis Symphony Orchestra under Dimitri Mitropoulos was distinguished by the first performance anywhere of Robert Casadesus' Piano Concerto in E major Op. 37, with the composer as the soloist. The outstanding pianist, as a composer, equalled his keyboard achievements. His work is traditional in the best sense. There are no startling innovations, but there are imaginative ideas with melodies which sing and a harmonic background which, though colorful, never is of unnecessary dissonance. Mr. Casadesus also gave a brilliant performance of Franck's Symphonic Variations. The program, which closed this year's series of the orchestra, further offered Berlioz' Roman Carnival Overture and Franck's Symphony in D minor. N. B. T.

Mahler Opens Toronto Concerts

TORONTO.—Fritz Mahler has been engaged for the third consecutive season to open the summer concerts of the Toronto Philharmonic, conducting the first two concerts on April 24 and May 1. Programs include the Latin-American Symphonette by Morton Gould.

Graudans Premiere New Work By Victor Babin

PRINCETON, N. J.—On Mar. 29 Nicolai and Joanna Graudan, cello-piano team, were guests of the Princeton University Concerts. The program, which consisted of Bach's Sonata in D major, Beethoven's Sonata in G minor and Schumann's Phantasiestuecke Op. 73, also featured the world premiere of Victor Babin's Variations on a theme by Purcell. Cellists have cause to be grateful to Babin for this work, one of the most effective and valuable additions to their repertoire. From the very first variations, a gay and witty piece in the vein of Prokofieff, through all the various metmorphoses, the score is captivating by its sincerity, imagination, masterly musicianship and contrapuntal finesse. A beautifully built Gigue precedes an epilogue with the lyric intimacy and nostalgic flavor of Mahler's Song of the Earth. The audience applauded with greatest cordiality, and the Graudans acknowledged it with encores —two movements from cello-piano sonatas by Brahms and Rachmaninoff. L.

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Harry Allen Feldman, who is teacher of instrumental music in the William Howard Taft High School, New York, studied with Leopold Auer, Michael Press and Carl Flesch; at Curtis Institute of Music, New York University (B.S. and M.A. in music), Columbia University and at the Philadelphia Musical Academy where he won the Leopold Auer Scholarship. He formerly was a member of the Philadelphia Orchestra and of the New York Orchestra, and was assistant concertmaster and one of the organizers of the Conductorless Symphony. He has been visiting lecturer at the University of Nebraska. Recently, with the All-City High School Orchestra at the Brooklyn Academy of Music, he conducted the Eroica Symphony and

THUMB POSITIONER, devised by Harry Allen Feldman.

was soloist in the Beethoven Violin Concerto. He is author of Music and the Listener (E. P. Dutton) and You Don't Have to Practice Scales (MENC Journal, Feb. 1937) and The First Hundred, set of instrumental studies soon to be released by Leeds Publishing Co.

Spartanburg Festival May 1-3

SPARTANBURG, S. C.—The Spartanburg Music Festival coincides this year with the May Day weekend at Converse College. May 1, The Chocolate Soldier by Oscar Straus will be given, the cast composed of students and townspeople, with David Reid, producer, and Prof. A. W. Bleckschmidt, conductor, and the Converse College Orchestra. Proceeds will be devoted to the scholarship for graduate study in voice at the college. The Spartanburg Symphony will be heard on May 2 under Dr. Pedro Sanjuan, with Anne Phifer, 17-year-old soprano of Sumter, S. C., as soloist. On May 3 the 1947 winner of the $500 graduate scholarship, determined by auditions the preceding Saturday, will be heard with other students in a recital program. F. Perry Sessions is president of the Spartanburg Music Festival Association, and Dean Edwin Gerschefski of the School of Music of Converse College is director.

Kleiber Leaves Cuban Post

HAVANA.—Erich Kleiber has resigned the conductorship of the Havana Philharmonic Orchestra after five years' association with it. He made this decision as the result of a reported controversy with the board of directors, with two concerts still remaining of the season's schedule.

KSENIA PROCHOROWA,

Polish pianist, discussing the music of her countrymen with the conductor, Serge Koussevitzky. Miss Prochorowa gave two recitals in Carnegie Hall this season.

Eugene Conley Back from Europe

Eugene Conley, American tenor, currently appearing with the New York City Opera, visited Europe during March, singing the tenor leads in La Boheme and Traviata at the Opera Comique in Paris, and giving recitals in Amsterdam. He returned to New York, remained here 48 hours, then took a plane for Havana on March 24. There he sang with the Havana Opera in La Boheme and Rigoletto. After his spring season with the New York City Opera, he will appear in Meriden, Conn., under the auspices of the Meriden Musical Association. His summer schedule includes an appearance in June at the Lewisohn Stadium.

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N. Y. Concerts

(Continued from page 6)

in the great hall, Clifford Young, tenor, showing musicianly style, was similarly handicapped by insufficient projection.

Instrumental soloists were Frank Gullino, violin; Frederick Wilkins, flute; Lois Wann and Ferdinand Prior, oboe; Robert Lanhold, trumpet; Wilbur Weldon, French horn; Harrison Potter, harpsichord; Hugh Porter, organ. The assembled orchestra played smoothly.

M. C.

Tourel in Outstanding Recital

A recital of Jennie Tourel spells an evening of musical culture and vocal finesse. On March 26 she sang a program of difficult arias by Stradella, Purcell, Mozart, Rossini and Respighi and songs by Bizet, Ravel, Chausson and Guarnieri, accompanied by the New York Chamber Orchestra, F. Charles Adler conductor. The orchestra alone played C. P. E. Bach's Symphony No. 2 in E-flat major and Mozart's Overture to La Clemenza di Tito and as first performances in America Poulenc's Deux Marches et un Interlude, three charming short pieces of distinction. The way Miss Tourel treats her vocal means is exemplary and the expressiveness she achieves in forming a song is revealing. Her rendition of Ravel's Kaddisch was one of the most moving efforts heard by this reporter in a long time. Her art of characterization was evident also in the more humorous numbers, as Guarnieri's Sai Arue, which had to be repeated. The concert was a huge success for her and also for F. Charles Adler who for the arrangement of this evening and program deserved a good share of the applause.

H. W. L.

Horowitz Again

Vladimir Horowitz, returning to the scene of many triumphs, played for another sold-out house on March 28. The eminent pianist garnered his usual lavish acclaim for a list comprising the Mendelssohn Variations Serieuses, op. 54, Mozart's Sonata, F major, K. 332, his own new revision of Moussorgsky's Pictures at an Exhibition, based on the original piano manuscript, four Chopin mazurkas and numbers by Liszt, Poulenc and Prokofieff.

W. A. T.

Tauber Ends Series

Richard Tauber brought his series of New York recitals to a triumphant close on March 30, when he sang to another capacity audience. Felix G. Gerstman was at the piano.

W. A. T.

St. John Passion Sung

Hugh Ross conducted the Schola Cantorum and a selected orchestra from the Philharmonic Symphony in the Bach The Passion According to St. John on April 3.

Despite a severely reduced version, the strength of this great work with its frequently occurring difficult vocal tessitura was generally in evidence throughout the evening. With but few minor exceptions the chorus work was of a high order—in its balance, tonality and diction—particularly in the chorale portions, where again it was proven that large bodies of singers such as the Schola can successfully and artistically negotiate these simple sacred art forms.

The most important solo singing of the evening was done by William Hain in the role of the Evangelist. In this Mr. Hain was outstanding, his perfection of oratorio style resulting from long years of experience in this specialized field. Desi Halban sang the soprano part understandingly, with cut orchestral accompaniment, although at times her voice appeared inadequate in vitality and fluency to the demands of the music and the auditorium. In the portions assigned to the mezzo-soprano, Mona Paulee sang smoothly and with pleasing but subdued quality. Wellington Ezekiel, bass, gave a commendable performance, both vocally and interpretatively; the intermittent, short parts were sung by George Headley, bass-baritone. Assisting the chorus and orchestra were Ernst Victor Wolff at the harpsichord, Janos Scholz, viola da gamba and Everett Tutchings, organist.

L. C.

Final Young People's Concert

Fun and good humor prevailed at the final Young People's Concert of the season, on April 5, when Leopold Stokowski conducted the Philharmonic-Symphony Society. The orchestral numbers included Beethoven's Turkish March, Bach's Preludio from the E Major Partita, Novachek's Perpetuo Mobile, Bizet's Carmen Prelude, 3rd movement of Tchaikovsky's Fourth, an excerpt from Moussorgsky's Pictures at an Exhibition and Little Train of the Caipira, by Villa-Lobos. The Everybody Sing numbers were When Johnny Comes Marching Home and Three Blind Mice. Stokowski delighted the children by conducting them with as much interest and gusto as he did the orchestra.

S. P. R.

Town Hall

Westminster Choir Impresses

The Westminster Choir, conducted by its founder, John Finley Williamson, offered an interesting program March 20; it was the first time in thirteen years that the Choir appeared in a concert on its own, after having been heard in performances of major choral works with symphony orchestras. Mr. Williamson has achieved a brilliant feat in training his organization vocally as well as musically, and in imbuing it with his own excellent musical taste and sense of style. The first half of the program brought works by Palestrina, Lotti, Durante, Bach, Crotch, Thompson, Debussy, Alcock, and Handel; the second half was devoted to American folk songs, arranged by John Powell, Elie Siegmeister, Robert Shaw, William L. Dawson, Geoffrey O'Hara, Harry Robert Wilson, and original music by Arthur Farwell and Frank Loesser.

H. F. K.

Pianist in Original Works

Robert Stevenson, on March 20, presented his own works, playing the piano soli himself as well as the piano support of practically all the other numbers. As a composer he is better endowed for the formulation of his concepts than for the creation of new ideas, but he holds his hearers' interest firmly, particularly in the choral works. As a performer he was frequently brilliant, and always effective. Three Homages, to Bernard Wagenaar, David Stanley Smith and Ernest Hutcheson, were masterly. The choral numbers, sung by the Westminster Choir College under Harold Hedgpeth, were meaty and at the same time beautifully atmospheric, sung with sincerity and fidelity. Louise Lackland, contralto, Nena Williams, mezzo-soprano, and Eugenie Dengel, viola, also gave contributions of value.

T. P.

Nathalie Boshko Plays

Nathalie Boshko, violinist, was heard on March 21, revealing musicianship and tonal finesse in a program of music by Vitali, Geminiani-Ysaye (Suite in D major, mss.), Bruch, Beethoven (Sonata in F major), Mozart, Dvorak, Ibert, De Falla-Kochanski and De Falla-Kreisler. Some technical uncertainty may be put down to nervousness. Boris Roubakine at the piano furnished capable accompaniments.

D. B.

Hawaiian Pianist Heard

A piano recital by Peter Jarrett, Hawaiian pianist, on March 22 introduced the artist in a list of Bach-Tausig, Beethoven, Brahms, Debussy, Chopin and Liszt. Mr. Jarrett played poetically, with fine tone coloring. He possesses a clean technic and a sense for dramatic style. The Brahms Op. 75 had especial depth of feeling, and the Chopin Nocturne, Op. 9, No. 1, and Liszt Funerailles were also outstanding. The good-sized audience was enthusiastic and demanded repeated encores.

L. T.

Marc Brown in Varied List

The Sunday matinee of March 23 was given by Marc Brown, 21-year-old violinist, with Brooks Smith at the piano. Mr. Brown showed native talent of marked degree. His rich, pliable tone is the vehicle of a musical nature of unusual maturity, although his technical development has not yet reached a degree commensurate with his other gifts. The program included music by Geminiani-Salmon, Beethoven, Glazounow, Robert Russell Bennett, and Sarasate.

D. B.

Gertrude Bonime in Piano Program

Gertrude Bonime, pianist, in recital March 23, gave clear evidence of a fluent technique and a crisp rhythmic style. Despite apparent nervousness, she won deserved applause for her Bach group. Beethoven fared better, especially in lyrical passages whether one agreed with her interpretation or not. The choice of the final group by Debussy, Granados and De Falla was a happy one both for the enjoyment of the audience and for her evident pleasure of performance.

L. G.

Joyce Ronelle in Unfamiliar Excerpts

Joyce Ronelle, soprano, was heard March 23 in a recital featuring several seldom sung numbers. Commencing with the Cesti air from Orantea, the singer presented other 17th century selections from the familiar Italian Anthology, a French group of Chausson, Poldowski and the Pleurez mes yeux from Massenet's opera Le Cid. After the intermission came four excellent compositions, a Palestinian Love Song, by Weinberg, Rachelina and Hebrew Lullaby, by Saminsky, Lamentation (from the Jeremiah Symphony) by Bernstein. In these Miss Ronelle did her best work. Songs in English completed the printed list. Leonard Rudko was the accompanist.

M. C.

Ralph Hollander in Violin Solo Bow

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with Adolfo Betti, Albert Spalding and Ivan Galamian, made his New York bow in a solo recital, March 24, after appearances as orchestral soloist and at the head of his own string quartet. He opened with a first performance of the Geminiani Sanata in A, Op. 1, No. 1, as arranged by Betti, played with sobriety though the artist seemed somewhat hampered by nerves at the opening of his list. Ada Kopetz was at the piano also for the Mozart Concerto in D, No. 7 (K. 271a), heard infrequently, and provided with Mr. Hollander's own cadenzas, that in the Adagio being particularly effective. That movement was searchingly performed, and the concluding Rondo with rhythmic sprightliness. In the Bach solo D minor Partita, Mr. Hollander really came into his own, and particularly played the Chaconne with such power and command of detail that he had to bow repeatedly. A first performance of a Suite by Johan Franco (including a Lullaby in homage to Satie) proved a melodious, rather simple descriptive score with some dissonantal flavoring, and was well received. The concluding items were the Bloch Nigun and the Kreisler version of Paganini's Campanella. R. M. K.

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Helen Kwalwasser Plays Bruch

Helen Kwalwasser, violinist, made her New York bow on March 25. The 19-year-old artist began with the Tartini-Kreisler Fugue in A and the Brahms Sonata No. 3 in the same key, proceeding to Bruch's Concerto in G minor, the Sonatine of Jean Francaix and shorter pieces of Kabalevsky, Engel-Zimbalist, Wieniawski-Kreisler, Milhaud and Bartok. Miss Kwalwasser, besides a limpid and malleable tone, has technical security and the discernment and articulation of different styles which lend vitality to a program. She had the artistic keyboard support of Eugene Helmer. D. B.

Margaret Maddison, Pianist

Margaret Maddison, English pianist, had her debut on March 26. She is a thorough musician who approaches her tasks without any pretense, and is wholly devoted to the music at hand. Her technical equipment is reliable; she has good taste, feeling for style and form. Starting with Beethoven's 32 Variations in C-minor and continuing with the same master's Sonata in E-flat Op. 31, No. 3, she proceeded to two Intermezzi by Brahms. After intermission followed the Papillons by Schumann, a group of Chopin Etudes and the Scherzo in C-sharp minor. If she is not the greatest and warmest personality heard this season, Miss Maddison certainly counts among the sincere musicians. She was warmly received by a sizeable audience. H. W. L.

Sisters in Voice Recital

A pleasant concert was the duet recital given March 27 by Ruth and Nell Rankin, soprano and contralto. The sweet-voiced, personable sisters presented their selections with excellent understanding and good tonal blend. They possessed the discriminating taste to choose actual two-voice compositions rather than arrangements and to permit the rarely heard music to speak for itself. The singers were at their best in the duet groups of Paisiello, Handel, Schumann and Brahms and in the French of Chausson, Franck and Saint-Saens. Each appeared as soloist, Ruth Rankin singing the Porgi amor from Mozart's Nozze di Figaro and the Pace, pace mio Dio of Verdi, with Nell offering the Scene, cavatine and air from Le Prophete by Meyerbeer. Vocal hazards in these taxing excerpts will doubtless be eliminated by experience and technical maturity. The program concluded with two duets by Cimara (first performance), Indian Song, by Vogrich, Fly Sweet Nightingale and The Ring by Dvorak. Conrad V. Bos was the accompanist. M. C.

Recital by Doris Pape

In her March 29 recital Doris Pape, soprano, offered a lengthy program which included Handelian and early English airs, the Caro Nome from Verdi's Rigoletto, one of the Queen of the Night arias from Magic Flute, selections from Herbert and Romberg operettas, French, German and English songs and the Strauss-La Forge arrangement of the Blue Danube waltz. Ably accompanied by Esther Lundell, the singer displayed assets of poise and personal charm. Her light lyric voice, erroneously designated as coloratura, was used more effectively in the popular numbers where the limitations of a constricted method of vocal production were less hampering to tonal color and interpretation than in the art songs and arias. M. C.

Four in Vocal Program

A novel presentation of four artists in one recital took place on March 30. The management of George Leyden College, christening the group the Aristo Artists, presented Elizabeth Carron, soprano; Irene Watson, contralto; Norvel Campbell, tenor; and Alfredo Luizzi, baritone. Solos, duets a final quartet brought the participants in standard numbers, chosen to display the qualities of the voices. All won applause and responded with encores. L. G.

Novelties in Kohon Recital

The violinist, Harold Kohon, who can always be counted on to present works by his contemporaries, played three first performances for his March 31 recital—A Capriccio Mexicano, by Dukelsky; Scherzo, by Kleinsinger; Suite Huculska, by Maklakiewicz. All were in the showpiece category—technically taxing but of no great musical value. The Dello Joio Ite Missa Est, though heard before, was the most serious and absorbing of the modern offerings. Several of the composers were on hand to acknowledge the applause. Though at best in the new works, Kohon also played major pieces by Mozart, Bach and Paganini. These were played with sincerity, though the tonal quality varied and the interpretations were lacking in imagination. S. K. R.

Neikrug Plays Rarities

George Neikrug, cellist, gave a program on April 1. His interesting list comprised the Largo Mesto by K. P. E. Bach, son of the great Bach, and Sonata in D by W. A. Mozart, Jr.; Kodaly's Sonata in B minor, Op. 8 for unaccompanied cello; Brahms' Sonata in F, No. 2; Esther Williamson's Lament (first performance) and numbers of Paganini, Ravel and Barzini. Mr. Neikrug is an artist possessing imagination and magnetism, as well as a skilled technician. Virtuoso fire is absent, but the attributes of a cultivated musician replace it very satisfactorily. His accompanist was Harold Bogin. D. B.

Kneisel Offers Premieres

Frank Kneisel, on April 2, gave a violin recital that offered, among many plums, interesting first performances: Sonata, Opus 11, by George Garrett, with the composer at the piano, full of tuneful invention, and Orientale by Sidney King Russell, with distinct atmosphere. Amongst the other selections were the Franck Sonata and the Vieuxtemps Concerto in A minor. Howard Kasschau was at the piano. T. P.

British Pianist Introduced

Edna Iles, pianist from Great Britain, made her New York debut on April 3, playing a program which included Beethoven's "Waldstein" Sonata, Bach-Busoni, Chopin, Liszt and Medtner numbers. Miss Iles has a clear, highly competent technical approach. The music seemed to have no difficulties for her, and phrasing and rhythm were admirable. She is, however, inclined to understatement in the field of interpretation, playing with such restraint that colors were somewhat muted. D. B.

(*Continued on page 22*)

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N. Y. Concerts

(*Continued from page* 21)

Ellsasser Plays on Good Friday

Richard Ellsasser on Good Friday evening, April 4, gave, under the auspices of the Bach Circle of Boston, an organ recital which was a triumphant tour-de-force, presenting the Bach Catechism, consisting of the Klavieruebung, part III, entirely from memory. This highly specialized type of music was performed with such remarkable ability (apart from the prodigious feat of memory) that its appeal to "the general" became quite plausible. The contrasts of treatment between the "small versions" and the "large versions," for instance, were developed in the most interesting fashion; the nobility and earnestness, both of work and interpreter, could not fail to impress the last predisposed hearer. The grandeur of the large version of the Credo positively swept away the audience, which was, for that matter, thoroughly appreciative throughout.

T. P.

Margaret Montgomery Sings

Margaret Montgomery was heard in her first New York recital April 5. She has a powerful contralto voice of rich and warm timbre; and she showed good feeling in the interpretations, especially in Brahms' Auf dem Kirchhofe, and in the songs of Thomas Kerr. The production of the tones however was uneven at times, defects which certainly will be remedied by further study and training. It will be well worth while to watch the development of the promising artist. The program included arias by Gluck, Bach, and Handel, German Lieder, Russian, Brazilian, and English songs. Paul Ulanowsky gave excellent support on the piano. Warm applause and encores.

H. F. K.

Thaddeus Kozuch in First N. Y. Recital

The New York debut as both pianist and composer of Thaddeus Kozuch on April 5 reveals the Chicagoan as a young man with musical promise. He shone where many young artists fail—the notes in very soft passages retaining their clarity and depth with stunning effect. This was especially true of the Debussy La soirée dans Grenade, in which the pianist was at his best, and the Haydn Sonata in D major. Excessive use of the pedal, however, generally marred the performance of Brahms' Variations on a theme of Paganini and Liszt's Funèrailles, both of which, though technically well-played, lacked the polish a finished artist can bestow. Mr. Kozuch's own Sonata 1946, at first hearing, in its first New York performance, seems a work of sincerity and its composer is unashamed to present an honest-to-goodness melody as a theme. In his growth as pianist and composer, Mr. Kozuch will bear watching.

A. L.

Times Hall

John Seully in Debut

John Seully, tenor, made a successful debut March 23. A pleasing lyric voice used with stylistic balance, fine diction and interpretative skill combined to present aria, lied and folksong with equal ease and effectiveness. Accompanied by Leo Mueller, Mr. Seully opened with Stradella and Scarlatti, two early English songs by unknown composers and an air ascribed to Henry VIII. Quaint numbers with arrangements by Haufrecht, Ives, Siegmeister and Riegger two songs of wider scope by Mozart and Massenet, lieder of Schubert and Brahms and folktunes arranged by Niles completed the program.

M. C.

Verda Lynn Bows

The introductory recital of Verda Lynn, soprano, took place on March 23, presenting the ornamental young artist in an assortment of Handel-Bibb, Scarlatti, Handel, Gluck, Brahms, Duparc, Debussy, Fourdrain, Georges, Giannini, Sargent and Kingsford. The singer showed a voice of volume and color, used with warmth of feeling. Nervousness may account for occasional slips from pitch. Her accompanist was Robert Payson Hill.

D. B.

New Trio Heard

The Trio Musette gave its initial New York concert on March 25. This ensemble, comprising Ruth Wunderlich Landes, piano; Isabelle Wegmann, violin; and Paul Carl, cello, played Mendelssohn's Trio in C minor, Op. 66, Trio by Brahms in C, Op. 87 and Phantasie in C minor by Frank Bridges. The performers were technically able, the composite tone well balanced and there was good perception of style.

D. B.

Cello-Piano List

A rewarding evening of music for cello and piano was furnished on March 26 by Sidney Edwards, who played the former instrument, and Ward Davenny. The two presented a diversified list—Bach, Brahms, Hindemith and Saint-Saens—and scored throughout for scholarly perception, artistic finesse and an extraordinarily keen sense of balance and coordination. Both are from the Hartford School of Music, where Mr. Davenny is director and Mr. Edwards head of the cello department.

D. B.

Metropolitan

(*Continued from page* 7)

the cast. The conductor was Louis Fourestier who could have given more poise to his reading of the score.

H. W. L.

Parsifal Repeated

Good Friday afternoon brought another presentation of Parsifal. The title role was sung for the first time this season by Lauritz Melchior, who gave his accustomed dignified and impressive portrayal. Other principals were the same as on Wednesday night.

Daniza Ilitsch as Leonora

The April 5 Trovatore was notable chiefly because of the splendid portrayal of the Leonora role by Daniza Ilitsch, the new Yugoslav soprano who had been heard in debut as Desdemona. Gifted with a rich, long-ranged voice, at the same time brilliant and mellifluous, Mme. Ilitsch has assets of musicianship, dramatic color and style which have long been only a memory of departed opera glory or an occasional promissory gleam, seldom fully realized.

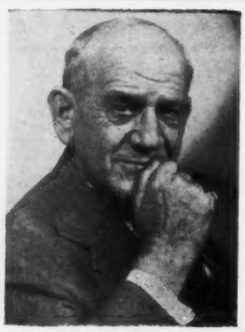
The previously heard cast included Nicola Moscona as Ferrando, Jussi Bjoerling as Manrico, Leonard Warren as the Count di Luna, Margaret Harshaw as Azucena. All were at their vocal best. Conducted by Cesare Sodero, ensemble and orchestra were often slow paced, but this did not extensively dull the vital force of the impressive whole.

M. C.

Saturday night's The Barber of Seville had the familiar listing of Ferrucio Tagliavini, Patrice Munsel, Salvatore Baccaloni, Francesco Valentino and Giacomo Vaghi, and a new Berta, Thelma Altman. Miss Altman acted vivaciously and sang well. Another variation in the principals was Pietro Cimara, who conducted this spirited and much applauded performance.

D. B.

WHO'S NEWS . . . In Music Promotion



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Activities of the Artists

On its recent transcontinental tour, the Westminster Choir sang in 23 states and Cuba and traveled over 16,000 miles. The choir's 25th anniversary season was climaxed by a Town Hall concert last month.

Bruno Landi, Metropolitan tenor, and his wife, Hilde Reggiani, soprano, will fly to Buenos Aires the end of April to sing in some 20 operas at the Teatro Colon. They will appear together in Rigoletto and Barber of Seville. At the end of the Colon season they go to Santiago, Chile, to appear in 15 operas.

Margaret Daum, soprano, sang a benefit in Trenton, N. J. on March 31, opening the National Cancer Drive.

The Edward B. Marks Music Corporation announces that Robert Leech Bedell, organist and composer, who has edited and compiled many of its organ albums, will be presented with an honorary Doctor's degree in music by Southwestern College on May 20.

Louis Kaufman, violinist, comes to New York in June for several CBS broadcasts which include the American premiere of the Knipper Concerto with the CBS Symphony Orchestra. Afterward he leaves for a tour of Central and South America. Mr. Kaufman has been signed to make record albums for the Concert Hall Record Society and the Vox Record Company.

Erna Zuterman, soprano, and Charlotte Beit, mezzo-soprano, duetists, appeared at Carnegie Chamber Music Hall on March 28 with Gerald Quinlan, flutist, and Carlos Mullenex, oboist. Martin Rich was at the piano.

A special Easter program featuring Cardinal Spellman, Dr. Franklin Clark Fry, president of the Lutheran Church of America and Lawrence Turner, baritone, was heard on Easter Sunday on WLIB. Mr. Turner is an artist from the studio of Lucile Kellogg.

The Composers Press presented Dorothea Dix Lawrence, soprano, on March 23 in a lecture-recital, The Land of Make-Believe, at the Haubiel Studios. On her program were nine excerpts from Charles Haubiel's Mother Goose Songs and two from his Enchanted Princess and the Sandman's Aria from Humperdinck's Hansel and Gretel.

Ernest Ansermet, whose Petrouchka discs won the Annual Recorded Music Award for the best foreign recordings of the year, will be principal conductor at the Prague, Lucerne and Zurich Festivals. In Zurich he will introduce new ballets. Mr. Ansermet will also take part in the Salzburg Festival again.

Pierre F. Marshall has been appointed advertising manager of The Magnavox Company.

Franz Bornschein, Baltimore composer and member of the Peabody Conservatory of Music faculty, has been requested to contribute an orchestral score as a representation of Modern American Music in the collection of the music division at the Hebrew University Library, Jerusalem. He has chosen for this presentation his Palestinian Lament, entitled Wailing Wall, a symphonic work, based on a theme which came to Mr. Bornschein's mind while he was visiting in Jerusalem. He jotted it down, and some years later expanded it into a full score.

Vladimir Golschmann, musical director of the St. Louis Symphony, left for Paris via TWA on April 8. Starting April 14 he conducts the Brussels Philharmonic in six concerts in Brussels and other Belgian cities and later leads the National Orchestra in Paris. He returns here for appearances in Robin Hood Dell and the Hollywood Bowl.

La Masa Coral, a cappella choir of the Polytechnic Institute of Puerto Rico, will make a concert tour of the middle Atlantic states during May, according to Dr. Jarvis Morris, former president of the institute and now editor of The Presbyterian.

Alfredo Gandolfi, former leading baritone of the Metropolitan, is appearing in Italy in concert and on the radio. He will soon return to the United States for concert and opera activities.

Harold Henry, pianist, gave a recital on March 31 at his New York studio. Besides classic and romantic composers, the program featured Mr. Henry's Caprice on Johann Strauss' waltzes, Roses from the South.

Frank Miller is musical director of the Masque and Lyre Light Opera which gives Gilbert and Sullivan's Iolanthe at the Heckscher Theatre on May 2 and 3. Dorothy Raedler is stage director.

Though Florence Mercur, pianist, had been notified that her mother was dying in Philadelphia, she went through with her benefit program for the American Relief for Italy at the Essex House, Newark, N. J., on March 25. The concert raised $15,500.

George Kazamek lectured and played the violin at the unveiling of a Memorial Tablet to 23 fallen American soldiers at the Parish Hall of St. John's Church. Mr. Kazamek was a member of this parish when he left in 1917 to serve the American forces in World War I. He was interned in Germany during World War II. After his liberation he gave recitals for the GIs.

Malcolm Ogden tenor, is now in Florida fulfilling extensive concert engagements. Recently he was featured soloist at the Gulfport Casino at Gulfport, Miss.

Jack Petrill, president of the Associated Concerts Bureau, Inc., will be the speaker at the State Convention of the Pennsylvania Federation of Music Clubs at Williamsport on May 3.

Myfanwy Evans, Welsh soprano, was heard in a Restoration Fund Benefit recital for the Welsh Presbyterian Church April 11. Assisting were Gertrude Hopkins, harpist, and Margaret Griffith, at the piano. Miss Evans is an artist-pupil of Amy Ellerman.

Camilla Wicks, violinist from California, opens her first European tour April 23 in Oslo. Her schedule for the coming 6 month, carries her to major concert halls of England as well as the Continent. The artist will visit the ancient home on Aukra Island which has been in possession of her family for more than 400 years.

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NEW PUBLICATIONS

J. J. Robbins, who built Robbins Music Corp., Leo Feist, Inc., and Miller Music, Inc., into the music combine known as the Big Three, sold his interest in those firms about six months ago. Now he returns to the field at the head of three personally-owned publishing houses—J. J. Robbins and Sons, Inc., Hamilton S. Gordon, Inc., and The John Franklin Co. Although the firms will operate individually, the shipping and billing will be done under the name of Consolidated Music Publishers.

The firm bearing the Robbins name will publish modern American music, popular songs, musical novelties, musical comedy and picture scores and aims to develop new modern composers in the Gershwin idiom. A trip abroad is planned by Robbins in order to comb the European conservatories for talent and bring contemporary continental music to this country.

The Gordon firm will specialize in the publication of classical material, academic music and folios and books for educational purposes. Among the first of these new editions are works by Beethoven, Hanon and Beyer. The Franklin Company will be used primarily for educational choral music, although the catalog contains a great deal of popular Hawaiian music.

Milton Peterson is head of production for the three Robbins firms, Vincent Sherwood is general manager and Arthur Simmons is handling the sales department. Domenico Savino is musical editor.

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The second edition of The Schillinger System of Musical Composition has just come off the press. The response was such that in less than a year after its first appearance in print it was apparent that a second edition would be necessary.

Composers and arrangers have found the Schillinger System an aid in broadening their range of musical ideas and the System has already won for itself a place in serious music education. New York University has taken the lead with a full three-year course. During the summer of 1945 Juilliard included a survey course of the System under the supervision of Arnold Shaw, one of the editors of the books. The course was repeated by co-editor Lyle Dowling the following summer and another is scheduled for this coming summer. Teacher training centers are being established at various schools in New York, Chicago, Boston, Philadelphia, and Los Angeles. Authorization as a qualified teacher is granted to those completing the course and meeting the specified requirements. Complete information about the two volumes may be obtained from the publisher, Carl Fisher, Inc.

Commemorating the 25th anniversary of the League of Composers, the Edward B. Marks Music Corp. has commissioned a chamber music work. The piece, to be selected shortly by the League, will be published by the Edw. B. Marks Music Corp. . . . Bernard Fitzgerald has been appointed Editor of Band and Orchestra Publications for Carl Fischer, Inc.

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Book Reviews

BRUCKNER, MAHLER, SCHOENBERG, by Dika Newlin. King's Crown Press, N. Y. $3.50.

Dika Newlin, a former student in Los Angeles of Arnold Schoenberg, has written a book about three major figures that shows much thought. The idea behind the grouping of Bruckner, Mahler and Schoenberg is that those composers are not isolated phenomena but a continuation of the Viennese tradition. To prove her point she traces Bruckner's backgrounds—the conservative elements that guided musical Vienna, the Brahms-Wagner controversy, and other related points. She also traces the influences of Sechter's compositional theories on Bruckner, and goes into a thorough analysis of the composer's music.

Parallelisms between the Bruckner and Mahler symphonies are discussed in a manner that does credit to the author's research. She finds, in addition, as many traces of Mahler in Schoenberg as of Bruckner in Mahler. For example, she claims that it cannot be "sufficiently emphasized" that Mahler's principle of "progressive tonality" (starting a work say, in D major, and ending it in D flat) was the first step in the dissolution of tonality into "pan-tonality" that made the system of the twelve-tone scale possible.

Miss Newlin also would have it that the shift of Schoenberg to atonalism was not as drastic a step as some writers have suggested; that the differences between the early and later works "are more differences of medium and scope than of basic musical thinking." Lengthy analyses of Schoenberg's music are made, though a clearer exposition of what constitutes the atonal principle would have helped. There is much information that is unavailable outside of German source material, however, and despite the somewhat pedantic writing it is a valuable text.

CONTRAPUNTAL HARMONIC TECHNIQUE OF THE EIGHTEENTH CENTURY, by Allen Irvine McHose. F. S. Crofts & Co., N. Y. $7.

This is one of the most comprehensive texts of its kind that has come our way. It is based upon the contrapuntal harmonic style in the eighteenth century, with special emphasis placed on the music of Bach. There are three parts to the volume: analysis and practice in the use of the material, the harmonization of a melody, and a study of the style of the period.

It would be pointless to summarize the ground covered in this book. Every possible contingency of its subject is covered, painstakingly, step by step, rule by rule. Although the book has been planned primarily as a text, it can also be used as a reference volume on the chorale style, since there are many breakdowns and analyses of Bach's progressions, voice leadings, harmonies, and allied subjects. Dr. McHose typifies the older school of harmonic and contrapuntal theory; it is interesting to contrast this text with Piston's new book on counterpoint, where the student is given much more leeway. R. K.

COUNTERPOINT, by Walter Piston, W. W. Norton & Co., Inc., N. Y. $3.75.

One of the most logical and useful texts of its kind, Walter Piston has written it from the premise that "we must not forget that the essential purpose of technical studies in music is to discover how music has been written, rather than to say how it should be written in the future. . . . The fundamental shortcoming in practically all the traditional methods is that they do not seek to impart knowledge of the practice of composers, but to put forth directions for the writing of music, despite the truth that no person can know how music will be written even ten years hence."

Thus Piston starts his text from rock-bottom, with discussions of what constitutes a good melodic curve and melodic rhythm. He deals with basic harmonic facts, and then goes into two-part counterpoint. From that point the material is graded upward, into three-part counterpoint, more than three parts, invertible counterpoint, and canon. Numerous musical examples are drawn from works of the great composers, with Bach decidedly *not* playing the almost exclusive part one might expect. As Piston stated in the preface, this book is not a study of Bach's personal style.

In short, this is a modern text for modern students. The "rules" are clearly stated, and developed in a sensible fashion. There is none of the dogmatic mathematical assertions of earlier treatises, and it is not too much to say that a music lover, studying this book carefully, can get a working knowledge of counterpoint without the aid of a teacher.

For Voice and Piano

THE FIDDLER OF DOONEY, by Richard Hageman. G. Schirmer, Inc., N. Y. 50c.

This light song is ideal for a tenor with an authentic brogue. Competently written, it maintains the Irish flavor without laying it on too thickly. There is one stanza, and it is for high voice, extending up to G.

WINGS OF A DOVE, by Granville English. Composers Press, Inc., N. Y. 50c.

This song won first place in the Composers Press song contest of 1946. For medium voice, its range is from D sharp to G. Henry Van Dyke is the author of the lyric, which concerns itself with the futility of quest. To this English has written music of a rather conservative nature that carefully mirrors the moods of the poem.

For Piano Solo

SONATINA, by Paul Bowles. Elkan-Vogel Co., Inc., Philadelphia. $1.25.

This work exhibits a high degree of craftsmanship and melodic invention. In three movements, there is a strong French feeling, especially evident in the flowing andante cantabile. A fair degree of virtuosity is necessary to play the music with the smoothness that it requires. Recitalists might be interested in this clever piece as an agreeable example of contemporary music.

POEM, by Elinor Remick Warren. Carl Fischer, Inc., N. Y. 60c.

Featuring rich chromatic harmonies, the composer creates an atmospheric neo-Debussy effect. It builds to several climaxes and is pianistically written. Some tricky fingering might cause trouble for the amateur although the slow tempo should be of some help.

KALEIDOSCOPE (Six Piano Solos), by Miklos Rozsa. Associated Music Publishers, Inc., N. Y. 40c each.

Six short pieces—March, Zingara, Musette, Berceuse, Chinese Carillon and Burlesque—make up this set, which is composed with more spirit than originality. Each piece is more or less self-explanatory and technically are not beyond the powers of an average pianist.

For Violins Unaccompanied

FIDDLE SESSIONS, compiled and arranged by Livingston Gearhart and Elizabeth A. H. Green. Shawnee Press, Inc., N. Y. $1.25.

Subtitled, "Fun for 2, 3 and 4 violins, this book will give considerable amusement to young violinists, while teachers who conduct ensemble classes should find it useful. There are duets, trios, quartets, rounds, canons, and musical oddities which include double canons, upside-down duets, and mixed metres. All are based on familiar airs and tunes ranging from Couperin and Bach to the Volga Boatman.

For Flute Unaccompanied

THE LAMENT OF PAN, by Antoine Edouard Batiste. Edited and arranged by Laurence Taylor. Mills Music, Inc., N. Y. 60c.

Relatively simple, this piece requires good breath control and a knowledge of how to handle a sustained phrase. Melodically it is quite orthodox. Amateur flutists could work on it with profit.

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Paganini Quartet Members Play Rare "Strad" Collection

New York nowadays is certainly the center of the music world. Wherever one goes, one is apt to run into people one has known somewhere in Europe. Not only do individuals seem to have a rendezvous in this fabulous city. Instruments also apparently have been fated to meet in New York again after a century or more of separation!

The great Paganini, sorcerer of the violin, owned a quartet of Stradivarius instruments which after his death were dispersed all over the globe. The violin Paganini himself used to play in his concerts and with it he bewitched his audiences; the cello was made by Stradivarius at the age of 92; the viola Paganini played occasionally and Berlioz wrote his symphony Harold in Italy for this instrument.

From the four corners of the earth the New York dealer and collector, Emil Herrmann, assembled these instruments, crowning a lifelong ambition to reunite the precious Strads. Offers from all over the world poured in for one of the instruments, but Mr. Herrmann was adamant. Only a string quartet should have the four Paganini Strads, so that they might be heard in all their glory!

A Quartet Is Formed

At about the time these instruments took their cherished place in Mr. Herrmann's vault, four people met in New York after years of separation. First Henri Temianka, violinist, met again his old friend Robert Maas, whom he had known from boyhood days in Antwerp and often had listened to when the latter was cellist of the Pro Arte Quartet. When asked why he himself didn't found a string quartet, Temianka's stereotyped answer was that "there is only one cellist I want—Robert Maas." But he had not been heard from since the outbreak of the war. Temianka had concertized widely throughout the States and after Pearl Harbor had given up playing to devote his time to serving in the overseas branch of the Office of War Information. Maas had been in Belgium all this time, had resolutely refused invitations by the Germans to concertize in their territories, appearing only as soloist and in quartets in his native Belgium. At the end of hostilities he came to this country, and sought Temianka as much as Teminka tried to trace him. On meeting by chance in New York they at once agreed upon the desirability of founding a quartet in which they could embody their musical ideals.

A Patron Appears

Again fate intervened in the realization of this wish. Like the kind fairy of children's tales it came in the person of Mrs. Andrews Clark, who had heard Maas in recital, afterwards invited him to her home and upon learning of his desire to found a quartet, expressed her preparedness to sponsor such an enterprise. With Temianka and Maas in the country and two other colleagues of the latter who could arrange to come here from Belgium (where he had played in quartet with them all during the war), the venture soon was ready to be started. Gustave Rousseels took over the second violin, Robert Courte the viola. And they all played on the cherished Paganini instruments which had been put at their disposal by Mrs. Clark, who in the meantime had acquired the precious instruments.

After six months of retirement in California and intensive work, the quartet first played for a circle of intimate friends. The impression made by their playing, the unique blending of their instruments, caused a representative of RCA Victor to fly to California to make test-recordings. The result was that the artists were offered a contract for a Red Seal series.

Many Important Engagements

Meanwhile the Paganini Quartet, as it was named, had already been engaged to play all the Beethoven Quartets at the Library of Congress in Washington, for the Coolidge Foundation. It also had been booked to open the New Friends of Music series in New York with two concerts. When the foursome finally made their world debut at the University of California in Berkeley on Sept. 30, 1946, the hall was sold out days in advance and their effort was greeted with utmost enthusiasm by audience and press.

The Paganini Quartet, which makes its permanent home at Carmel, Calif., in a house on the hills overlooking the Pacific, is on a cross-country tour. Afterwards the group will go to Europe, then return to this country to resume concert activities and recordings.

After a century of separation the instruments of Paganini have been reunited in the hands of an ensemble which will endeavor to carry this inheritance of beautiful sound through the world.

H. W. L.

•

"Hour of Music" Auditions May 6

The next audition for pianists to be selected for the "Hour of Music" concerts at the Cosmopolitan Club next season will be held in the studio of Harold Henry on May 6. The judges are Harold Henry, Harold Morris and Frank Sheridan. For particulars and definite appointment, write to Mrs. R. B. Lanier, 123 E. 34th St., New York, N. Y.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April 15. Morris Neiberg, violinist, TH, E; Doris M. Skipp, soprano, TiH, E.

April 16. Arvid Samuelson A Cappella Singers, CH, E; Olga Paul, mezzo-contralto, TH, E.

April 17. David Sokoloff, pianist, CH, E; Ana Maria Relano, soprano, TH, E.

April 18. Robert Casadesus, pianist, CH, E; National Federation of Music Clubs, CCH, A; Terpsi Sarantakou, pianist, CCH, E; Dvore Rosenblum, Nuchim Melnik, monologues and music, TiH, E.

April 19. Robert Menga, violinist, CH, A; Inez Bull, soprano, CH, 5:30 p.m.; Marienka Michana, pianist, TH, A; Clara Shen, pianist, TH, 5:30 p.m.; N.Y. University Glee Club, TH, E; Ballads at Midnight, TH, 11:30 p.m.

April 20. Don Cossacks, CH, E; Armenian Art Chorus, TH, A; Olyve P. Hopkins, songs recital, TH, 5:30 p.m.; Caroline Thomas, violinist, TH, E; Roseville Singers, TiH, A; Isobel De Marco, pianist, TiH, E.

April 21. National Orchestral Association, CH, E; Felix Witzinger, pianist, TH E; Musicians Guild, TiH, E.

April 22. Zenon Tuczynski, pianist, CH, E; Leonid Bolotine, violinst, TH, E; Shirley Wagner, soprano, CCH, E.

April 23. St. Francis of Assisi Oratorio, CH, E; Centre Symphony Society Orchestra, TH, E.

April 24. Abrasha Brodsky, pianist, CH, A; Bela Szilagyi, pianist, CH, E; Tibor Serly, composer-conductor, TH, E; Sonia Portugalova, soprano, assisted by Gdal Saleska, cellist, and Leon Pommers, pianist, CCH, E.

April 25. Dessoff Choirs, CH, E; Dvore Rosenblum, Nuchim Melnik, monologues and music, TiH, E.

April 26. The Bach Festival Society of Philadelphia, CH, E; Selma Mednikov, pianist, TH, A; N.Y. Mandolin Symphony, TH, E; Edith Sewell and Will Anthony Madden in song and drama, CCH, E.

April 27. Francis Flanagan, violinist, CH, A; N.Y. Interracial Singers, TH, A; Ramon Vinay, tenor, and Jay Karlin, violinist, TH, 5:30 p.m.; Oscar Griffin, tenor, TH, E; Beatrice Gluck, soprano, CCH, A.

April 28. Vladimir Horowitz, pianist, CH, E; Mary Bishop, pianist, TH, E; Jeanne Behrend, pianist, TiH, E.

April 29. Stell Andersen, pianist, CH, E; Joaquin Nin-Culmell, pianist, TH, E.

April 30. Downtown Glee Club, CH, E; Sidor Belarsky, bass baritone, TH, E.

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ELINOR JANSSEN

Elinor Janssen in Studio Recital

Elinor Janssen, soprano, gave a song recital recently at the Steinway Hall studio of her teacher, H. Maurice-Jacquet. Miss Janssen's voice has an unusual range, encompassing the dramatic soprano and reaching to contralto depth. With further training, she shows promise of attaining a marked degree of artistry. Her program included numbers of Purcell, Schubert, Grieg, Brahms, Strauss, Saint-Saens, Huë, Tchaikovsky, Rachmaninoff, Sibelius and an English group. Mr. Maurice-Jacquet was at the piano. D. B.

May L. Etts Pianists in Program

Pupils of May L. Etts gave a recital of two-piano ensembles and solos at Carnegie Chamber Hall on March 23. In a program of classics and contemporary music those displaying their well developed gifts were Alice Krapf, Elizabeth Paulch, Eunice Kelly, Joan La Motte, Lucille La Porte, Joyce Sheehan, Fern Seeman, Eleanor Blumenthal, Janet Eaton, Donald Derse, Thomas Wasiak, Janet Eaton, Joan Latella, Claire Mehling, Norma Lehmann, Barbara Gwasdoff, Marlene Tarnower, Rita Mehling, Virginia Sipp, Bruno Akner, Asta Wittikind, Sheila Wasserman, Nanette Frank, Rita McNicholas, Grace O'Connor, Janet Eaton, Lucille di Napoli, Thomas Nichols, Frances Noto, Robert Serse, Jr., Elaine Denker, Barbara Matzerath, Walter Tramposch, Adele Giambrone, Robert Sleven, Carolyn Small, Ruth Deutsch, Marie Polisi. Carl Riskin played two of his own compositions, A Sea Chanty and A Gay Turkish Dance. D. B.

Peabody Summer School Offers Pedagogical Methods Course

Joyze Sutherland, a teacher of piano pedagogy and piano class methods at the Peabody Conservatory of Music, Baltimore, will give a course in modern pedagogical methods at the conservatory's summer session, June 30 to Aug. 9. Demonstration lessons by pupils of various age levels will illustrate progressive musical development. All courses at the Peabody Summer School are adapted to a short session and are designed to give teachers and students who cannot study during the winter an opportunity for further advancement, and to give regular students means for review and better preparation for winter work. Frederick R. Huber is again manager of the summer session.

Dornay-Culp Studio Recital

An interesting song recital by artist-pupils and students of Mme. Betsy Culp-Dornay was given recently in the Dornay-Culp Studios. A large and appreciative audience attended.

The young singers exhibited exceptional talent in varying stages of development, reflecting credit on the work of their teacher, Mme. Culp-Dornay, who presided at the piano. Appearing were Marian Farina, Cynthia Misrock, Tay Vojack Cope, Tomasina McDonough and Dorothy Siegfried. Arias and songs by Haydn, Beethoven, Stolz, Mozart Brahms, Verdi, Puccini, Gounod, De Leva, Romberg, Fauré and Ronald comprised the program. A reception followed. L. C.

Alcaro Studios Give Auditions

The Alcaro Music Studios held a program of auditions on March 30 at the EBB Junior High School. Among students selected were Carmel Alcaro, Jeanne Cohen, Joan Schechtman, Anne Dolores Sullivan, Helen Bono, Antoinette Di Paolo, Rosemarie LoPresti, Lillian Fasulo, Frank Scaravagleone, Evelyn French, pianists; Anita Alcaro, Michael Sorrentino, violinists; Alfred Alcaro, Jr., clarinet; Vilma Filippi, Lillian Cantella, Gloria Calabresa, Catherine Brocoli, Vincent Castellucci, John Castaldo, accordion; Arthur Egelhofer, Charles Lippi, guitar; and Jerry Sussman, saxophone. The Alcaro Accordion Band appeared, also Milo Theoderessu, European welterweight boxer, who studies violin with Mr. Alcaro. Mr. Theoderessu will appear in the Alcaro concert in Town Hall on June 8. Guest artists will be Harry Volpe, guitar; Joe Novotny, accordion; and Alan Feuer, baritone-tenor.

Grace Lar Mar Students Heard

Grace La Mar's students have been active this spring. Ann Seagreaves, contralto, appeared before the Allentown, Pa., Women's Musical Club in Wagner numbers. Harry Ruland was bass soloist in Olivet to Calvary by Maunder at the Methodist Church, New London, Conn. Ruth Larned, soprano, gave two broadcasts over WNYC, and was soloist with the Branford Choral Society, Branford, Conn., on Palm Sunday at Norwalk, Conn., Congregational Church, on Easter at Logan Methodist Church, Philadelphia, and sang in the Radio Bazaar Program, WTIC, Hartford, Conn. Loretta Hamilton, soprano, has returned from a month's tour of 15 concerts, beginning with the University of Minnesota and ending at Stephens College, Columbia, Mo. She was soloist in the Seven Last Words (Du Bois) at John Hall Presbyterian Church, New York. Miss Hamilton's accompanist on the tour was Harriet Morin, pupil of Miss La Mar and accompanist at the studio, who also played piano groups. She is director of music at John Hall Presbyterian Church.

Gerster-Gardini Singers Appear

Berta Gerster-Gardini presented singers from her studio in recital Mar. 27 in the auditorium of the Federation of the Handicapped. Several of the vocalists gave demonstrations of the beneficial results of the musical therapy instruction which Mme. Gardini uses in her work at the Foundation. Straightening of bodies and mental and muscular coordination were illustrated. Accompanied by Annette Simpson, assistant to Mme. Gardini, the following artists were heard in duet and solo numbers ranging from folk-songs to Puccini, Victor Herbert and Humperdinck arias: Henrietta Germunder, Frieda Haupt, June Waldvogel, Doris Thorn and Terry McGuire.

Activities of Richard McClanahan

A pupil of Richard McClanahan, Jean Bohn of Rockville Center, N. Y., has been chosen by the contest committee of the Young Peoples Concerts of the New York Philharmonic-Symphony to play with the orchestra in those concerts next season. Hazel Scott, pianist, is now on her second tour in a program half classical, half modern. Mr. McClanahan will act as chairman of the judges for the auditions of the Griffith Music Foundation in Newark, N. J. From June 10 to Sept. 15 he will hold a summer class at his summer home in Southwest Harbor, Me.

Edgar Schofield Pupils In Many Engagements

Artist-pupils of Edgar Schofield are being heard extensively. Elda Ercole has sung the title role of Tosca and Aida with the San Carlo Opera in San Francisco and other West Coast cities in 10 performances in March and April. Loren Welch, baritone, is a member of the cast of Barefoot Boy with Cheek now playing at the Martin Beck Theatre. Herbert Handt, tenor, sang Spalanzoni in Tales of Hoffmann in a program of opera excerpts at the Juilliard School on March 31.

Church soloists include: Edison Harris, tenor, Church of the Heavenly Rest; Marian Edwards, soprano, Holy Trinity Church; Robert Yeager, tenor, Plymouth Church of the Pilgrims, Brooklyn; Frances Safrit, soprano, First Presbyterian Church, Far Rockaway, N. Y.; Eugene Toner, baritone, Peddie Memorial Baptist Church, Newark, N. J.

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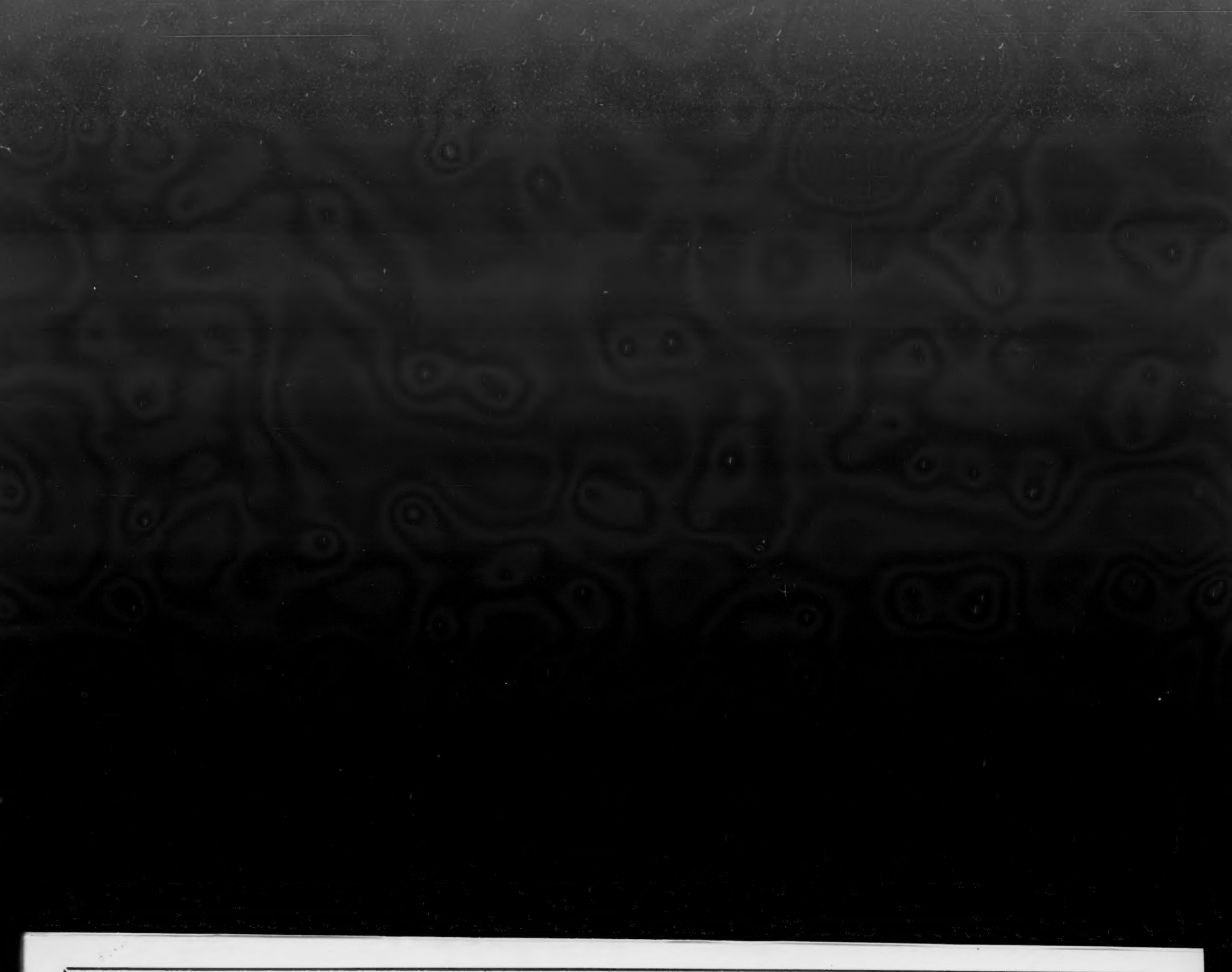
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